TWENTY-EIGHT PA

THE NEW YORK DRAMATIC MIRROR

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FANNIE GRANGER.

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VARIETY IN OTHER CITIES.

SAN FRANCISCO.

In these Santa-Clausy days—these days that, it is reported, in the public prints, so many actresses and actors are curbstoning along Broadway, finding this the Winter of their discontent—it is most gratifying to all concerned to see the pecuniarily profitable times obtaining in San Francisco at the different theatres, where the attractions merit money-separating patronage. We'll take, as an emphatic example of this good, ante-Christmas business, that done at the California the first week of the booked two weeks of Joseph Hart and Carrie de Mar in Foxy Grandpa. Managers Ackerman and Ravlin didn't need to offer green or red or any other color trading stamps to people to have them hit the trail to the California to see one of the best shows recently here, Dec. 13-20. At every performance of Foxy Grandpa the quantity of the audience whet the satisfaction of the performers and the management. It was fit. Jo' Hart has gathered a goodly throng round him. The co. work with a goubieness and a zest that are as breezy as they are delighting. To R. Melville Baker, for the book, and Hart, the music, are due compliments for their collaborative and corroborant snapshot. There isn't a stingy or a stale feature in the entire performance. Among the principals were Joseph Hart, with Carrie de Mar, C. J. Williams, Harry Pilcer, "Bobby" Harrington, Eugene Redding, George C. Pearce, D. Edward Gibbs, Charles Wusen, Victor Lane, John T. Ray, Henry Ackerman, Ben Hassan, V. Van Rensselaer, Charles H. Baker, Maurice Stone, Harry R. Webster, Frank Matthews, Marquita Dwight, Fleurette de Mar, Marie Franklin, Maud Willoughby, and Nellie Sidney, assisted by eighteen pretty, winsome and graceful girls, from Gertrude Abbott to Vinnie Stillman. Attractive and refreshing were the show girls the co. carries. Besides knowing how to sing and how to use their feet properly, the girls know how to gown themselves becomingly. Then, too, they are all pretty and formy and happy-spirited, and when one begins to "size 'em up" with the Anna Held girls, the sizeupness is a standoff. In a word, Foxy Grandpa is all right! The interrogative Masonic merry-maker, Are You a Mason, begins its amusement 3.

That slaughterer of sadness, that birkie blighter of blues, that girl with the fortuneful, heart-depth smile and laugh, Lulu Glaser, came to the Columbia beginning 14 in her comic opera, Dolly Varden. It was the first time she has been to San Francisco in ten years. When she was here before she was at the Baldwin, burned several years ago. Her coming this season was awaited with a deal of pleasurable anticipation. That this anticipation was fully realised in seeing her in Dolly Varden is attested by the large audiences that turned out en masse week ending 19. We have lots of sunshine and flowers and the good things of life in California, and we enjoy them. But if I don't miss my guess, Lulu Glaser is a composite of sunshine, flowers and "good things" that far outstrips our usuality. When it is said the people received Miss Glaser in Dolly with open arms, it should also be said that it was only because she wasn't within arms' reach that the arms were not closed round the infectiously beautiful little woman. Her reception, in a word, was most cordial. Of Dolly Varden, more anon.

The third week of I-O-U, ending 20, had 'em five deep in the foyer at Fischer's. Allen Curtis, the successor of Barney Bernard, has "caught on" all right. He made his local debut as Uky Luntz 14. While his style is noticeably different from Bernard's, he has so little a chance as Uky, other than to follow in the footprints of his predecessor, we'll have to bide our time until he appears in the next burlesque. The Beauty Doctor, which will succeed I-O-U, and which is yet three weeks off. Dill, the fat comedian, was not in the co. week ending 20, as he is. I regret to chronicle, suffering with pneumonia at home. It has therefore fallen to Arthur Boyce to step in Dill's place tentatively. Georgia O'Ramey still continues her unabated success with an inter-I-O-U specialty of song and dance, which reminds that, at the close of the run of I-O-U, Georgia will become leading woman at Fischer's. From "the new soubrette" to "leading woman" at Fischer's is a stride of which to be proud. It was only the beginning of November that Miss O'Ramey made her Fischful bow. Then her contract with the management was subject to the usual "two weeks." Subsequent contracts will keep her here until May, 1904. In The Beauty Doctor she will be the star, Maud Amber, the present leading woman, will, it is said, retire from the co. at the end of I-O-U and rest at Bakersfield, Cal. (her home), indefinitely.

At the Grand 13-19 J. H. Stoddart and Reuben Fax in The Bonnie Brier Bush were seen by fair sized houses.

The Scout's Revenge, a four-act, dime-novelly, revolver, knife-to-the-hilt affair, having to do with ranch life on the Texas border, by John Arthur Fraser, besirred feelings at the Central 14-20 to good business.

Had David Belasco been at the Alcazar week ending 20 I believe he would have liked the style in which The Girl I Left Behind Me was put on by the Alcazar Stock co. I've seen the play in all its excellence many times, by New York combinations and wild-and-woolly (to the average Easterner) stock cos., but it should seem that the Alcazar co.'s production was almost perfect in every particular. From the way the big audiences sat through the play, no one could arrive at other than this verdict. The co. really lived the play that bespoke heart and strength. George Osbourne was General Kennion; George Webster, Major Burleigh; James Durkin, Lieutenant Hawksworth; Luke Conness, Lieutenant Parlow; Reginald Mason, Sergeant Dix; Walter Belasco, Orderly McGlynn; Harry S. Hilliard, Private Jones; John B. Maher, Arthur Penwick; Edith Cooper, Dick Burleigh; Calvin Dix, Andy Jackson; Fred J. Butler, John Ladru (Scar Brow); Robert McAuliffe, Fell-An-Ox; Orrin Shear, Silent-Tongue; Adele Block, Kate; Juliet Crosby, Lucy; Frances Starr, Wilbur's Ann; Anita Allen, Fawn-Afraid; Alice Barrett, Mrs. Saunders; Grace Goodall, Jennie. If the foregoing don't constitute a cast that can't bring out the requirements of a play realistically, and don't show that the Alcazar has one of the finest stock cos. existing, I'll go into the riddle business.

We're mighty glad to learn of the great success New Yorkers have given that play of plays, Our New Minister, and to learn, too, of the success Joseph Conyers has achieved as Darius Startle, the village constable, and of Ernest Hastings in the role of the minister. We're waitin' for the play's comin' here, at the California, after its New York engagement.

Lillian Blauvelt, the American soprano, will sing here in March, at Lyric Hall, or the Alhambra, under the management of Will H. Greenbaum. In April will come Schumann-Heink.

Rose Coghlan will be at the California in April, appearing in The Greatest Thing in the World.

The Alcazar will have the honor of giving the first San Francisco production this season of Way of the World, Collinette, Mrs. Jack, The Last Appeal, The Two Schools, and The New Clown.

ORREL JAMES MITCHELL.

KANSAS CITY.

Christmas week opened with a varied line of attractions, so that even the most fastidious could find something to please.

The theatres offered The Silver Slipper, Kathryn Osterman in Miss Petticoats, Mr. Jolly of Joliet, Not Guilty, Vanity Fair Burlesquers, and an excellent vaudeville bill at the Orpheum.

Monday evening roller skating was inaugurated at Convention Hall, and the last night of the week will be the Patti concert.

Numerous other lesser attractions, such as musicales, two High School amateur theatrical entertainments and the like, will doubtless interest many.

The Silver Slipper opened to a large audience at the Willis Wood 20, and business throughout the week will doubtless be large. Both public and press placed their stamp of approval on the piece, and pronounced it one of the best of the season. It is certainly a gorgeous production, with bright lines and catchy music, and in the hands of a capable co. moved with a snap and go that were delightful. There were a number of particularly pretty numbers finely executed, the champagne dance being the climax of them all, which called for encore after encore. Gertrude Millington was the favorite of the evening, and she thoroughly deserved the loud applause accorded her. As Wrenne she appeared to excellent advantage, and her vocal numbers were among the best on the programme. Thomas J. Keogh, in the German dialect part of Henry Bismarck Henschs, furnished much amusement. Harry J. Burcher made much of the role of Berkeley, and his excellent baritone voice was used to good advantage. Horace Wright was also quite prominent in the role of Donald Gregor, and sang most acceptably. Virginia Palmer, as the servant, caused much laughter, while Lee Mordant and Lora Leib both more than made good. Frederick Runnells, Theodore Sanger, and Gene Cole also deserve praise. W. H. Crane in The Spenders 27-2. The Sultan of Sulu 3-9.

Kathryn Osterman in Miss Petticoats held the boards at the Grand 20-26, playing to good business. Miss Osterman has been seen here a number of times before, but never in so congenial a role as the present production offers. The part is one that requires great versatility, but she is thoroughly equal to its requirements, and her portrayal was most artistic throughout. The supporting co. proved very capable. Frank Lavernie, as the old seaman, gave an excellent impersonation, while Charles R. Burrows and Frederick F. Power were responsible for two other well played characters of the same type. Julian Rose, Grace Harding, Aubrey Beattie, Agnes Worden, and Mary Keogh also deserve praise for well played parts. The play was prettily staged and costumed. George Sidney in Busy Izzy 27-3.

Mr. Jolly of Joliet proved a good drawing card at the Auditorium 20-26, doing a good week's business. The production was seen here last season, but the rebooking seems to have been a wise move. Edward Garvie is still featured in the play, and repeated his success of last year. Mollie Thompson, as Mr. Jolly's partner, won much applause for her specialties. Vivian Cornell, John Marble, Gertrude Fort, Marie Parks, Frank Baldwin, and Frank Bryan played other principal parts very satisfactorily. Leon Herrmann 27-2. The Two Sisters 3-9.

Not Guilty made its annual visit to the Gillliss 20-26, and played to the usual large audiences. The presenting co. is stronger than on previous visits, and new stage settings add greatly to the value of the production. Albert H. West handles the principal role of Tom Daily in a most pleasing manner, and is ably assisted by Horace Carpenter, Ursula March, Georgia A. Nichols, Will D. Ingram, J. F. Boiger, Oliver J. Echardt, Joe Lind, Fred Matthews, and Anne Hamilton. The Charity Nurse 27-2.

The Vanity Fair co., that played at the Century 20-26, proved to be one of the best organizations seen at that house this season. There was good music, really funny comedians, a chorus of pretty girls and some clever specialties. A Night at Riley's and Hotel Waldorf-Castoria were the burlesques offered. Imhof and Conn were the stars of the olio, and other specialties by Mlle. Ani, Sharon and Anger, and Cook and Sylvia won generous applause. The Imperials 27-2.

Convention Hall was opened as a roller skating rink the evening of 21, the attendance being estimated by Manager Louis Shouse at fully 7,000 people, 800 of whom were skaters. The Rexos, expert skaters, have been engaged for the week and give exhibitions of fancy skating each evening.

Henry W. Savage paid a flying visit to our city 19 to take a look at his King Dodo co., and left for Chicago the same evening. The Dodo co. will rest here until Christmas Day, when they play in Springfield, Ill.

Lewis Morrison, of the Under Two Flags co., severed his connection with that organization at the close of their engagement here 19.

The advance sale for the Patti concert, to be held in Convention Hall 26, has been quite brisk, and the promise of a most successful engagement is very bright.

D. KEEDY CAMPBELL.

MILWAUKEE.

Ezra Kendall appeared at the Davidson Dec. 17-19 in The Vinegar Buyer before good houses, considering the time of season, and his performance was greatly enjoyed. The frequent curtain calls finally brought Mr. Kendall before the curtain for one of his characteristic speeches, which also made a big hit. His support was good, special mention being due the work of Frank Lyon, C. H. Crosby, Ralph Dean, John Garrick, Helen Salinger, Lottie Alter, and Lucille La Verne.

The Little Princess is enjoying the good attendance that it deserves at the Davidson, where the play opened 20 before a good house. Sweet and beautiful can but mildly describe the production, which in every respect commands admiration and respect. The portrayal of the title-role by Leonie Darmon was intensely appealing, the beautiful young actress reaching the hearts of all who witnessed her pathetic and infinitely touching interpretation. Too much praise could not be bestowed upon George Bellamy for his faultless impersonation of Mr. Carrisford, a characterization that will long live in the minds of those who saw it. Helen Tracy was good as the stern Miss Minchin, and delightful portraitures were given by Lelia Frost, Mildred Morris, Fredericka Going, Rene Grau, Lottie Learn, Henry Meredith, Fred Eric, Mrs. Felix Morris, and Master Walter Robinson. De Wolf Hopper 27-30. James O'Neill 31-2.

At the Bijou The Beauty Doctor opened 20 to a full house, and the performance was much enjoyed. The piece is a musical melange, the sort that pleases and amuses lovers of bright, up to date farce comedy, and the co. did full justice to the production. The chief entertainers were Harry Stanley, E. J. Flanigan, Harry Walters, Daisy King, and Lillian Rhodes. On the Bridge at Midnight 27-2.

The Thanhouser co. gave a pleasing performance of Alone in London at the Academy 21 before a good house. The most interesting feature was the return to the cast of Grace May Lamkin, who played Liz Jenkinson, and her reception was so overwhelming in its cordiality that the performance was interrupted for several minutes. Edith Evelyn was admirable as Annie, the unfortunate heroine. Lee Baker departed from the conventional melodramatic villain and gave a reasonable, praiseworthy portrayal of Recliffe. Morris McHugh made a splendid Jenkinson. Angela McCaull won unanimous favor as Tom Chickweed. Albert Brown, with an accurate Suffolk dialect, was excellent as Biddlecumbe, and admirable portrayals were given by J. Francis Kirke, Kate Woods Fiske, James Kyrle MacCurdy, James A. Boshell, and Reginald Parry. Harbor Lights 28-3.

The Alhambra has one of the best attractions of the season in the meritorious production of The Shadows of a Great City, which commenced a week's run at that house 20 before a S. R. O. house. The performance in every respect is entitled to unstinted praise, the players and the stage manager dividing honors. Annie Ward Tiffany as Biddy Roan was the central figure, and well did she maintain that position, her work being a source of unabating pleasure and interest to her auditors. Very good impersonations were also given by Thomas Meegan, Edward B. Tulton, A. L. Jarrett, Russell Bassett, Walter Colligan, Frances Meek, Carlotta Gaunt, and Irena Tilton. The mechanical stage devices used in this play were one of the astonishing features of the production. Pickings from Puck 27-2.

Der Camellen-Onkel drew a large and expectant audience at the Pabst 20, and the members of the Wachsner Stock co. did not disappoint the many admirers of their work in their splendid interpretation of this amusing musical comedy. The versatility of these clever players is truly remarkable, Herr Kleemann being the lion of the evening through his excruciatingly funny characterization. Der Veilchenfresser will be revived 26. Das Theaterdorf will be given a second presentation on Christmas Day, and Hedda Gabler will be the bill 27.

CLAUDE L. N. NORRIE.

NEW ORLEANS.

The Prince of Pilsen was the attraction at the Tulane Theatre Dec. 20-26, and drew splendidly. Its reputation for tunefulness of score and witty dialogue is by no means exaggerated, and the performance was well worth the seeing. Jess Dandy, Arthur Donaldson, Henry Taylor, Walter Clifford, Trixie Friganza, Almyra Forrest, Ruth Peebles, and Adaline Cotton are the moving spirits in the cast. Mrs. Langtry 27-2.

At the Grand Opera House A Romance of Coon Hollow was the bill 20-26, and the Baldwin-Melville Stock co. achieved another success. Of course the play was thrilling, such as the patrons of the house demand, and the attendance tested the seating capacity of the house at every performance. Flo Parker, the ingenue, assumed the principal role, and her personation of the Mite was a capable endeavor. Giunio Socola, as Ralph, did the hero well. Lester Lonnergan, J. T. Dwyer, and Suzanne Santje did the villainy of the play in a realistic manner. In fact, the whole cast worked harmoniously. Little Red Riding Hood 27-2.

The Holden Stock co. opened an engagement at the Newcomb Theatre 20 with a spectacular presentation of The Denver Express. Katherine Fields and John A. Preston are playing leads, and are showing much ability. The comedy work is done by William Desmond and the heavy by Earl Mitchell. Others in the cast who give satisfaction are J. A. Mellon, Edward Mayo, John Mylie, Maud Stevens, Katherine Kent, and Winnie Lacy. Forgiven 27-2.

With Rose Mayo and John Terris playing the principal roles, the stock co. at the Elysium Theatre put on Alaska 20-26. The attendance continues most satisfactory, and the efforts of the co. are praiseworthy. Gypsy Jack 27-2.

There is a marked increase in the attendance at the French Opera House. Carmen was the bill 19, and the occasion was made memorable by the presence of the dignitaries who are here for the ceremonies commemorative of the one hundredth anniversary of the Louisiana purchase. L'Africaine 20, matinee; Le Songe d'un Nuit d'Ete 20, night. Lucie 22. Le Premier Marie de France 23. Samson et Dalila 24. Rigoletto 25. Robert le Diable 26.

The Royal Lilliputians appeared at the Crescent Theatre 20-26, presenting Gulliver's Travels. A large and competent cast interpret this mythical history of Gulliver in Lilliput Land, and the engagement was a source of delight to both the younger generation and their elders. In Old Kentucky 27-2.

James J. Corcoran, superintendent of the Orpheum Theatre, took out an Opheum road co. 19. McIntyre and Heath and seven other numbers will be featured.

With the beginning of the new year ground will be broken at the corner of Daphine and Iberville Streets for the erection of Henry Greenwall's theatre. Stone Brothers, architects, are the designers of the new playhouse and it will be known as The Greenwall. The building will be of steel and cement and absolutely fireproof, no wood being used for the flooring, but cement, and that being carpeted. The structure will be 126 feet by 155. The main entrance will be at the corner of Dauphine and Iberville and will be 25 feet in width. The stage will be 45 by 80, and 60 feet high. There will be a basement 8 feet deep. On a level with the stage, and entirely apart from it, will be the property rooms and carpenter shop. The dressing-rooms will be in three tiers. The auditorium will be 80 feet wide and 75 feet deep, and there will be a foyer 15 feet deep and 80 feet long. No columns will be in evidence, and the exit capacity of the house will be such as to empty it in two minutes. The seating capacity will be 2,500, and the theatre will be ready for opening in September, 1904.

J. MARSHALL QUINTERO.

LOUISVILLE.

Jefferson De Angelis was seen for the first time in his new production of The Toreador at Macauley's Dec. 21-23. It attracted good audiences and was favorably received. Mrs. Wiggs of the Cabbage Patch will play a return engagement at the same house 24-26 and will be followed by Marie Cahill.

The New Masonic had an especially strong attraction for Christmas week in Quincy Adams Sawyer, a really excellent play of New England life. Nat M. Wills in A Son of Rest 28-2.

Leonard Grover's comedy drama, The Minister's Daughters, filled a highly successful week's engagement at the Avenue Theatre 20-26. The co. is a good one and the special scenic effects are noteworthy. Driven from Home 28-2.

Much interest is evidenced in the concert to be given by the Princeton College Glee Club at the Woman's Club 26. Several Louisville boys are members of the organization, and the club will be entertained upon an elaborate scale during its stay in this city.

The work of razing the ruins of the old Masonic Theatre is rapidly progressing, and the erection of a modern, up to date building is projected. Whether or not a theatre will be located therein has not yet been decided upon. If it is finally decided that a theatre will form a part of the building, it will in all probability be occupied by Colonel John D. Hopkins as a high-class vaudeville place.

The women ushers, the new innovation at the Masonic, are proving a distinct success.

It was thought that the recent compromise arrangement in connection with the adjustment of the estate of the late Captain W. F. Norton (Daniel Quilp, of the Auditorium) would entirely settle what promised to become a celebrated case. It develops, however, that suit has been instituted in California to annul the bequest of the California property, valued at over $50,000, to Douglas Robinson and sister, of this city. Mr. Robinson was for years a valued attache of the Auditorium, and a close personal friend of the deceased manager.

The Kneisel Quartette will be heard in concert at the Woman's Club 21.

Manager James B. Camp is negotiating for the rendering of Parsifal, with Walter Damrosch in the director's chair, at the Auditorium. It is probable that this notable engagement will be filled in April.

Rehearsals are progressing satisfactorily for the production of She Stoops to Conquor upon the part of the members of the Louisville High Schools. Sedley Brown is coaching the people.

Rev. Walter Bentley, Secretary of the Actors' Church Alliance, was one of the visitors of the week. He preached two sermons at the Episcopal Cathedral here 20 which were attentively listened to by large congregations. He established a branch of the Alliance here, which, it is believed, is launched upon a career that will be productive of much good. Mr. Bentley's discourses dealt intelligently and interestingly with the relations of the church and stage and the good that could be accomplished by a joint exertion. He especially enlarged upon the evils of and necessity for the curtailing, if not the absolute discontinuance, of Sunday theatrical performances.

CHARLES D. CLARKE.

ST. PAUL.

Large and fashionable audiences greeted the return of William H. Crane to this city in his admirable presentation of The Spenders, during the engagement of four performances at the Metropolitan Opera House Dec. 17-19. The play is exceedingly amusing and the applause was most hearty. Mr. Crane as Uncle Peter Bines gave an artistic, natural and expressive portrayal. George S. Spencer carried the role of the Nephew Peter with very creditable skill. George De Vere was distinctly good in the part of Horace Milbrey. The Billy Bruce of Percy Brooke was an excellent characterization. Charles Crawford was happily cast as Cecil Manburn. Lucille Flaven as Arice Milbrey contributed a meritorious impersonation. Marion Pollock Johnson was a clever and vivacious Psyche Bines. Creditable work was offered by Anne Caverly, Marie Bingham, Lida McMillan, Mrs. Ida Darling, and John Flood. The play was well staged.

Tim Murphy presented The Man from Missouri at the Metropolitan 20-23. Mr. Murphy, for years a popular favorite with St. Paul theatregoers, was accorded a very warm welcome opening night by a good sized and appreciative audience. The play was staged commendably. Mr. Murphy's magnetic personality, sympathetic voice and exceptional mimetic powers enabled him to be delightfully entertaining as Broncho Jim, the cowboy. Dorothy Sherrod as Helen Lentworth contributed a winsome and admirable impersonation and won marked favor. Senor Manuel de Castro was well impersonated by Elliott Dexter. John P. Wade as John Barton, Wilbur M. Roe as Richard Darling, William L. Gibson, Gertrude and Doris Dalton, Aubrey Powell, Florence Davis, and Louise Whitfield created favorable impressions. De Wolf Hopper in Mr. Pickwick 24-26. Ben Hur 28-2. The Sleepy King 3-9.

Kingsbury, Welty and Thall's large and capable co. gave a very creditable presentation of The Chaperons at the Grand Opera House 20-26. The house was packed to S. R. O. opening night by a well pleased audience. The production was staged handsomely. The scenic effects were excellent and the costumes bright and attractive. The large chorus of comely girls work with spirit and sing tunefully. John G. Sparks was decidedly funny as Algernon O'Shaunnesy. Thomas Whiffen was very clever as Adam Hogg. W. V. Stunts's deep and impressive voice in the role of Signor Bassini scored a hit. Harry Ladell made an impression and won favor as Schnitzel. Mabel Hite in the role of Phrosia carried the part with much cleverness. May Boley as Armanthe Dedincourt gave a pleasing interpretation. Genevieve Day as Violet Sniax rendered the part in a pleasing resonant voice. Arthur Earnest as Tom Schuyler carried the part well and sang with fine effect. The Light House by the Sea 27-2.

The Daus Symphony Orchestra Concert given in Mozart Hall, Sunday afternoon, 20, was enjoyed by a large and appreciative audience of music lovers.

The St. Paul Choral Club will present Handel's oratorio, "The Messiah," on Christmas night at the People's Church.

GEORGE H. COLGRAVE.

SPRINGFIELD, MASS.

The Heart of Maryland has not lost its drawing power, as two good audiences at the Court Square testified Dec. 19. It was effectively presented. William F. Walcott as Col. Alan Kendrick, Eulalia Bennett as Maryland Calvert, and Clifford Storch as the cruel Confederate colonel doing notable work.

James K. Hackett appeared here on Christmas day in the new romantic fantasy in four acts, by George H. Broadhurst, entitled The Crown Prince, and two large, holiday audiences enjoyed and applauded this fine actor and his new play. Those who prefer to see Hackett in the romantic drama should have their heart's delight here, for there are castles and moonlight, lovers wooing under difficulties, sword duels, queens, princesses, and highwaymen. There is plenty of good comedy and plenty of serious action—indeed, in one sword combat scene I think Hackett, as the prince ties Kyrie Bellew's record in The Gentleman of France—the stage is all littered up with victims of his prowess. Hackett, as the hero, was the ardent lover and the cool fighter in all kinds of emergencies, and it falls to him also to supply most of the comedy in the play, which is by the debonair way and the jesting phrase with which he dismisses the most serious entanglements. Charlotte Walker was a delightful queen, and Joseph Brennan, Noel Gordon, Brigham Royce, Minnie Monk, James Seeley were most notable in the good support. The Springfieldians (local) 12. Frank Daniels in The Office Boy 7. E. H. Sothern in The Proud Prince 8. Fay Davis in Whitewashing Julia 9. His Last Dollar 11. Archie Boyd in Joshua Whitcomb 16.

A New York Girl co., which put in week 21 at the Nelson Theatre, suffered reorganization, in which the house took a hand, after Monday's audience had enjoyed the co. With the changes an excellent vaudeville bill was given, and if the burlesquers didn't amount to much it wasn't for lack of talent at hand. The olio had the funny act of those clever acrobats, Provost and Provost, entitled Fun in a Turkish Bath. Belle Belmont, a good ballad singer, Byron and Foster, the "gold-dust twins," which black up on the stage, and are all right—prettier than the posters—Higgins and Phelps, Gildie and Fox, Armstrong, Bernhard and Armstrong, the cycle whirl riders, Phroso, the imitation mechanical doll, and Eulalie, the dancer.

The New Gilmore had a week of Western drama, the same co. presenting Nobody's Claim the first half and The Denver Express the latter. Both have been seen here before, and both pleased. Impersonations by Alice Berry were a popular feature of the programme. Human Hearts 28-30. Wedded and Parted 31-2.

Peck's Bad Boy 25, 26 was the only Grand Opera House attraction Christmas week, and the perennial comedy did a large business. The Indian Maidens 28-30. The Dancing Missionary 31-2.

EDWIN DWIGHT.

PORTLAND, ORE.

Owing to the postponement of the engagement of Blanche Walsh in Resurrection for two months, the only attraction at the Marquam Grand during the week was the single performance of The Two Sisters 16. It was a profitless presentation of a deadly dull and wholly unpalatable play. The attendance was poor. Charles L. Banks, Frank Karrington, M. Rastus, Anita Zorn, and Evelyn Faber do work worthy of better surroundings. J. H. Stoddard in The Bonnie Brier Bush 22-26.

At the Baker Theatre 13-19 George Alison achieved a notable success as Mathias in The Bells. The historic role was enacted with a sincere and artistic thoroughness, which gained high praise from the local press and added largely to the actor's popularity. Charles E. Inslee was excellent as Christian. William Dills and Bennett Southard brightened up the gloom by fine portrayals of Water and Hans. The main performance was preceded by a curtain raiser, entitled Ici on Parle Francais, in which Edna Archer Crawford, Mina Gleason, Norma Hyatt, Gertrude Rivers, William Bernard, William Dills, and Harry Cashman supplied comedy a plenty. The stage setting, under the direction of Manager Carlyle Moon, was noteworthy. Hoyt's A Midnight Bell will be the Christmas attraction.

The Minister's Son scored a financial and dramatic success at Cordray's 13-20. W. D. Patton, who is featured as the principal, made a fine impression by his lifelike and impressive characterization. George Kenneth surmounts the difficult role of Wesly Coles with credit. Brian Darley, Ida Campbell, and Kathryn Shay as the ministerial family were capable. Hello, Bill will open 20.

The Looking for a Wife co., which closed a three nights' engagement at the Empire 16, is now engaged in looking for work. After the closing performance D. E. Benn, the traveling manager and representative of George Samuels, of New York, notified the co. that the tour would be abandoned. Nineteen members of the organization are here, stranded. The scenery and effects have been attached for the last week's unpaid salaries. The principals of the cast are J. J. Cluxton, Mark Monroe, Vesta Stanton, R. A. Stoddard, James Leonard, L. M. Harris, Harry Marks, Will C. Temple, Alex Hoffman, Ana Leon, Maggie Leslie, Bertha La Frantz, and Mildred Dempsey.

The features on the bill at the Arcade 12-19 were Jessie Orr in a rainbow dance; Frank Bowman, manipulator; Keith and Ranier, in a comedy act; the Alldeens in acrobatics, and Leslie Pomeroy in illustrated songs.

JOHN F. LOGAN.

JERSEY CITY.

Al. H. Wilson and his clever co. came to the Academy of Music Dec. 21-26 to good business. A Prince in Tatters is a clean little thing, and gave the best of satisfaction. Mr. Wilson is a good singer and an easy, natural actor, and he sings a number of catchy songs. He took a number of curtain calls and made a facetious speech. Ross O'Neil, as the Earl, is a fine actor, and he takes advantage of all the play offers. J. C. Hayden, as Henry, is well cast, and he puts finish to a fine part. Fred A. Sullivan, as the scheming Lord Edward, is a good actor, and makes the ignoble part stand out strongly. Jannette Farrell, as Lady Helen, is a winsome actress, and her love scenes were pure love all the way through. She is sympathetic and strong. Fanny Bloodgood has the comedy as Ann, and she gets all out of the part that an artiste can get. Florence Stover, as Lady Bellemont, was very good, and Bessie Butt, as Little Spiegel, was tip top. The small parts were well looked after. Sag Harbor 28-2. The Child Wife 4-9.

From Rags to Riches drew well at the Bijou Theatre 21-26, with Joseph Santley as the star. He is a clever boy, but the plot of the play and some of the dialogue is too much ahead of him. The plot is impossible and the situations are improbable. The finales are strong and the pictures exciting. Master Santley is a knowing one, and he has been well schooled. Of the support, Edwin Brewster, as Robert, is capital. Frank Norton hits off the character of Herbert with capital effect. Thomas Coleman, as the villain, is easy and he makes a disagreeable part fairly passable. Sidney Olcott plays the part of a policeman, and he certainly is bad. William Cummings plays an old man and a Chinaman, and both are artistic bits. Laurene Stanley, as the adventuress, is very good. Allan Gerome Murphy, as Mother Murphy, is very poor. Genevieve Cliff has a fat soubrette part, and she plays it well. For His Brother's Crime 28-2. The Good Old Summer Time 4-9.

Giovanni's Royal Italian Marine Band comes to Elks' Hall 14.

Manager Frank E. Henderson tendered the usual Christmas Eve supper to the attaches of the Academy of Music. It was, as usual, a gigantic success. Manager Henderson acted as chairman.

The Elks stag is set for 29.

Charles Dittmar has resigned as orchestra leader of the American Theatre, New York, and goes as business-manager for his wife, Florence Bindley, in her new starring venture under Forrester and Mittenthal, playing here 18-23.

WALTER C. SMITH.

NEWARK.

Ben Hur at the Newark Theatre Dec. 21-26 opened to a capacity audience. William Farnum plays the title-role in a manly yet modest manner. As Simonides, J. E. Dodson overtopped all his associates in the cast, giving a vital, meaningful, and artful performance. Charles Mackay as Messala, Henry Weaver as Iderim, Charles J. Wilson as Arrius and Bathasar, Mabel Burt as the mother of Hur, Ellen Mortimer as Esther, Charlotte Lealay as Tirzah, Anna Irish as Iras, and Stella Boniface Weaver as Amrah gave distinction to those characters. The Earl of Pawtucket 28-2.

The Child Wife was the holiday offering at the Empire 21-26, and drew good houses. The play is effectively mounted and creditably enacted by a co. including Horace Rushby, J. A. Curtiss, Dolly Kemper, Gussie Hart, Charles H. Booth, Paul Everton, Muriel Starr, Walter Adrian, Helen McGowan, and Alice Wilson. A Prince of Tatters 28-2.

Athletics and heroics are about equally divided in Charles E. Blaney's new melodrama, For His Brother's Crime, which was staged for the first time in this city at Blaney's 21-26, and so commended itself to those who attended the first night that excellent business was the result. The piece is a triumph of matter over mind. Mental operation is subordinated to physical exertion, and Montgomery Irving, who is featured in the dual role of twin brothers, one a theatric type of "nature's noblemen," and the other a melodramatic representative of the rum-sodden and brutish criminal class, may be said to carry the production on his broad shoulders. Sky Farm 28-2.

Two Little Waifs was presented at the Columbia 21-26. A capable co. was engaged in the production, and the result of the acting was a smooth and spirited performance. Blanche Shirley in the dual role of twin sisters, displayed excellent ability in differentiating those characters. Stanley and Lolita Lamb, who assume the roles of the little waifs, are agreeable child actors. The scenic effects created were more attractive than are usually discovered in popular-priced productions. The Stain of Guilt 28-2.

William S. Clark, manager of Waldmann's Opera House, has been elected treasurer of the Eastern Circuit of Burlesque Theatres of America.

Frank Richardson, formerly of the Columbia and Blaney's Stock cos., has recovered from a serious illness and expects to return on the road about Feb. 1.

The United Theatrical Attaches' Association held their annual reception and dance 15.

FREDERIC T. MARSH.

MONTREAL.

The Country Girl opened to a good sized house at the Academy 21. There is a fairly logical plot, plenty of bright, catchy music and clever lines, and a capable co. to interpret them. Melleville Stewart made a handsome Geoffrey Challoner; he sang well, and his acting was above the average. John Slavin, as Barry, scored a distinct success. Hallen Moysten made an excellent Ralph of Bhong. Among the women the palm certainly went to Miss Deyo for her performance of Sophie; her various solo numbers and her duets with Mr. Slavin were encored many times. Helen Marvin did good work as Nan, and Alice Mallyn was a charming Marjorie. Genevieve Findlay also did well as the Princess of Bhong. The chorus was good and the staging excellent. Sergeant Kitty, with Virginia Earle in the title-role, 28-2.

A Gentleman by Day, a Burglar by Night, a highly sensational melodrama, is the offering at Proctor's 21-26. The leading character, who lives a sort of Jekyll and Hyde existence, is satisfactorily portrayed by J. M. Colville, and the rest of the cast did capable work. During the performance specialties were introduced by Irma Lepomme and George C. Odell. His Last Dollar 28-2.

A Human Slave is the bill at the Francais. It is built around the capital and labor problem, and is full of sensation. Olive Martin was successful as the heroine, Mildred Stockton, Edna Reeming and T. W. James McElhern scored in the comedy roles. J. J. Hayland and W. H. Dehlman both deserve mention. For Her Children's Sake 28-2.

La Belle Limonadiere (The Pretty Barmaid) is the bill at the National Francais. Helen Bertin appears in the leading role and makes a success. Maud Evrard, who has just arrived from Paris, made a favorable impression as Sabine. J. P. Filion gave a fine performance of Vidocq, the detective. The Fatal Card 28-2.

Lea Danicheff is being presented to good audiences at the Nouveautes. MM. Dhavrol and Laurel and Jeanne Durand do good work.

W. A. TREMAYNE.

TOLEDO.

The Billionaire filled the Valentine Dec. 19. It was a good natured house and applauded everything liberally. The house remained dark until 25.

The Girl and the Judge began a week's engagement at the Lyceum 17. Eleanor Montell won favor from the start. She has a most pleasing stage presence. Mr. Keenan as the probate judge was well fitted for the part. The play was clean and wholesome and pleased all who saw it. Murray and Mack presented their latest, A Night on Broadway, to good business 20-23. The two principals lived up to their reputations as comedians of the slap-stick variety, and were well supported. Bobby North made a success in the Hebrew role.

At Burt's An Orphan's Prayer held forth 17-19.

The name was misleading, as the piece was advertised as a pastoral drama, but it proved to be one of the bloodiest melodramas that has smeared the boards for some time. However, it pleased, and drew well. When Women Love 20-23 also struck the popular favor, and a well balanced co. worked out the situations in a creditable manner.

The Empire management is having troubles of its own. Mary Hampton left very unceremoniously after her first week's engagement, and when the curtain was ready to go up on the first act of Camille, which was to be the bill for Christmas week, she was nowhere to be found. Lydia Knott happened to be in the city, and, being familiar with the part, was pressed into service on a few minutes' notice. Miss Hampton was found later in the evening at an out of the way hotel by a representative of the local press, and claimed her salary was not forthcoming and gave that as her reason for her actions. Miss Theadore announces her intention to leave the co. at the end of the week, making the management a present of her week's salary in lieu of the usual two weeks' notice. Numerous suits for unpaid claims are said to be pending against the managers, Glazier and Wyatt, and, taken as a whole, the situation looks anything but promising for the future.

C. M. EDSON.

MINNEAPOLIS.

The Storks was the offering at the Metropolitan Opera House latter half of week ending Dec. 19, playing to fair business. Gilbert Gregory was exceedingly funny as Slimguf. Thomas Cameron was good as Henrico. Dorothy Choate won favor as Patsy. Alma Youlin and Olga von Hatzfeldt also appeared to advantage. The voice quality of the entire cast was superior to that of last season.

De Wolf Hopper in Mr. Pickwick came to the Metropolitan for three nights, opening 20. Mr. Hopper interprets the title-role in a quaint and delightfully humorous manner. Digby Bell did some good work as Samuel Weller, as did Guy Bartlett as the Fat Boy. Florine Murray, as Arabella, displayed a charming soprano, smooth and rich in quality and tone. J. K. Adams and Frank H. Belcher also appeared to advantage. Tim Murphy in The Man from Missouri 24-26. The Sleepy King 27-2.

Why Women Sin was explained at the Bijou 20-26, playing to good business. The local press spoke in high terms of the production, making special mention of the excellent staging. The Chaperons 27.

The Lyceum was also given over to melodrama 20-26 the Ferris Stock co. appearing in Lights o' London to their usual large business. The play did not offer any opportunities for original work on the part of the cast, but mention should be made of Charles C. Burnham and Maisie Cecil. An Innocent Sinner 27. Grace Hayward, leading woman of the Ferris Stock co., who has been ill for several weeks, will return to the cast 27.

Patti is to sing at the International Auditorium, in this city, 30.

Handel's "Messiah" will be rendered by the Philharmonic Club Christmas night at the International Auditorium. This has become an annual event in this city, and is looked forward to with much interest. The soloists this year will be Jenny Osborn Hannah, soprano; Alma Norton Portens, contralto; Edward C. Towne, tenor, and Fredrick Martin, basso.

CHARLES M. LANE.

PROVIDENCE.

John Drew appeared in Captain Dieppe at the Providence Opera House Dec. 21-26 to good houses. Owing to late arrival of the scenery car the curtain did not rise on opening night until 9 o'clock. Our local critics did not enthuse over the play. Checkers 28-2.

Al. W. Martin's big Uncle Tom's Cabin troupe played its annual engagement at the Empire 21-26 and did a good week. The old play was very well given, and the numerous specialties, some of them new, added to the general enjoyment of the production. Frank Leo as Uncle Tom, B. Wilson as George Harris, Lou La Clare as Lawyer Marks, Florence Ockerman as Topsy, and Elsie Dohlman as Eva gave fine performances. On evening 24 a buck and wing dancing contest was held between members of the co. and all comers for a prize of $10 in gold. The Funny Mr. Dooley 28-2.

At the Imperial 21-26 Our Bridget's Dream, with George W. Monroe as the star, did a fair business. Mr. Monroe was the same Aunt Bridget of long ago and as funny as ever. He was supported by a fair co. J. K. Murray and Clara Lane in Arrah-Na-Pogue 28-2.

The stock co. at the Park Theatre presented The Ticket of Leave Man to fair houses 21-26. Hits by Mr. Bushnell as Bob Brierly, Florence Hastings as May Edwards, and Louise Bates as Sam Wellesby. Blow for Blow 28-2.

Her First False Step, Joe Welch in The Peddler, and Sky Farm are among Empire bookings. At the Imperial The Child Wife and Queen of the White Slaves are early comers.

The Arion Club gave a performance of the Messiah at Infantry Hall 22 before the usual large house. Anita Rio, Ruth Thayer Burnham, Clarence B. Shirley, and L. B. Merrill were the soloists.

HOWARD C. RIPLEY.

OMAHA.

The Hills of California was presented by an excellent co. at the Boyd Dec. 14-16. Special mention is due Frank Bacon, whose wit is both pleasing and refined. Adelaide Thurston in Polly Primrose attracted fair sized audience 17. Her supporting co. is adequate. Brinsley Shaw made a specially good impression in the leading male part. The Girl with the Green Eyes 18, 19. The Sleepy King opened a half week's engagement 20 to a fine house, which certainly showed its pleasure during the performance. The music is bright and catchy, the girls are pretty, and the comedians amusing. Walter Jones and Katherine Linyard have the leading parts and were encored again and again. Altogether the co. is a strong one. Manager W. J. Burgess announces W. H. Crane 25, 26. Rudolph and Adolph 27. Peggy from Paris 28, 29. Mr. Jolly 30. Charles B. Hanford 31. Quincy Adams Sawyer 1, 2.

At the Krug The Game Keeper made a good impression 17-19. Thomas J. Smith has the name part, and his rich voice was heard to advantage in a number of well selected songs. Down by the Sea opened to the usual enormous Sunday business 20 and proved a thriller in the extreme. The cast is large and capable, and the comedy work of Jerry Herzell is excellent. The Power Behind the Throne will follow 24-26. Miss Petticoats 27, 28. Not Guilty 29, 30. Grau Opera co. 31-2.

J. R. RINGWALT.

TORONTO.

Lawrence D'Orsay in The Earl of Pawtucket, assisted by an excellent co., proved to be one of the season's best drawing cards at the Princess Dec. 21-26. The piece was beautifully staged and the women in the cast becomingly and charmingly gowned. Jane Peyton, Ernest Elton, Louise Sydmeth, and John W. Dean were other capable people. Grace George in Pretty Peggy 28-2.

Joseph Murphy in Shaun Rhue and Kerry Gow filled the Grand Opera House at each performance 21-26. The supporting co. was proficient in every respect, and never on any of his many former visits to this city has the veteran actor been more cordially received than on this occasion. The Fortune Teller 28-2.

Rip Van Winkle, with George Summers in the leading role, was the Christmas week attraction at the Majestic. "The Canadian Comedian" was ably assisted by a strong co., chief among whom were Wilson Enos and Belle Stevenson. Specialties were rendered by Little Alice, Mat Summers, and Harry Scanlon. Child Slaves of New York 28-2.

STANLEY McKEOWN BROWN.

COLUMBUS.

A capacity audience was in attendance at the performance of The Billionaire at the Southern Dec. 16. Jerome Sykes as the principal comedian of the offering made a most emphatic individual success, and he was ably assisted by a co. of ability.

Too Much Johnson proved a worthy bill at the Empire 21-26. Frank E. Camp, the new leading man of the organization, was accorded a most hearty reception, and his impersonation of the imperturbable Billings was as meritorious a piece of work as has been witnessed on the local boards for some time. Wilton Taylor portrayed the awful Johnson in a most praiseworthy manner, and scored a hit equal to that of the leading man. The remainder of the cast met requirements.

The Night Before Christmas 17-19 and To Die at Dawn 21-23 did well at the High Street.

W. W. PROSSER.

CLEVELAND.

The holiday attractions at most of the playhouses were not exceptionally strong ones. Mrs. Leslie Carter in Du Barry at the Euclid Avenue Opera House was the only novelty presented, and it was a fine production in every sense, both in its staging and the artistic acting of the star, who was supported by an unusually good co. The Four Cohans will appear New Year's week.

Eugenie Blair and her co. appeared at the Lyceum Theatre in Zaza and Magda 21-26, proving a popular holiday attraction. Arizona is the New Year's week offering.

The Fatal Wedding, with Gertrude Haynes and her Choir Celestial, was at the Cleveland Theatre 21-26, drawing as well as usual. Happy Hooligan New Year's week.

WILLIAM CRASTON.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, mgr.): Dark Dec. 14-19. Vivian Demonto's Vaudeville 21-26.——MONTGOMERY THEATRE (Hirscher Brothers, mgrs.): Royal Lilliputians 17; very pleasing performance; large audiences. Quinlan and Wall's Minstrels 19; very good performance; large house. McIntyre and Heath's Comedians 21. Elita Proctor Otis 24. A Texas Steer 25. Blanche Walsh 26.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Holden Comedy co. Dec. 14-18 in The Denver Express, The Chain of Destiny, A Barrel of Money, and Ingomar. The Royal Lilliputians 19 pleased large audiences. The Prince of Pilsen 28, 29. Blanche Walsh in Resurrection 30, 31. David Warfield 1. David Harum 2.

ANNISTON.—NOBLE STREET THEATRE (J. L. Wikle, mgr.): The Cavalier Dec. 16; small but well pleased house. Quinlan and Wall's Minstrels 17; good house; satisfactory performance.

SHEFFIELD.—MYERS OPERA HOUSE (Thomas P. Littlejohn, lessee): Peg Woffington Dec. 16; poor business and co.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): McIntyre and Heath Dec. 22. A Texas Steer 24. Blanche Walsh 28.

ARKANSAS.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Circumstantial Evidence Dec. 16; poor business and co. Was She to Blame 18; fair business. The Burgomaster 23. A Gambler's Daughter 25. Thelma 26. Jefferson De Angelis 29. West's Minstrels 1. Quinlan and Wall's Minstrels 2.——ITEM: Manager Head has succeeded in making arrangements with Manager Grau for one of the Patti concerts. She will open the New Opera House March 8, 1904.

FORT SMITH.—GRAND OPERA HOUSE (Ed S. Stahle, mgr.): In Old Kentucky Dec. 14 pleased large audience. A Royal Slave 15; good performance; to small house. The Silver Slipper 18 to S. R. O. (receipts $1,115). Miller-Bryan 21-26. My Friend from Arkansas 1. West's Minstrels 4. Warde and James 5. The Burgomaster 7.

MARIANNA.—IMPERIAL THEATRE (I. B. Katzenstein, mgr.): Black Patti Troubadours Dec. 12; excellent co.; fair house. Her Only Sin 16; fine co.; good house. A Gambler's Daughter 22. Who, What, When Minstrels 26. Hutchison Brothers' Fashion Plate Minstrels 5. My Friend from Arkansas 15.

PINE BLUFF.—ELK THEATRE (Clarence Philpot, mgr.): The Burgomaster Dec. 21. Thelma 22. On Circus Day 29. West's Minstrels 31. The Prince of Pilsen 2.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Yon Yonson Dec. 13; good co.; house packed. A Millionaire Tramp 15, 16; fair performance to light business. Old Jed Prouty 17, 18; production well received; attendance large. U. T. C. 19-22. 'Way Down East 25-27. Foxy Grandpa 28.——DEWEY THEATRE (Charles E. Cook, mgr.): Held by the Enemy 13-20; play well presented; business fair. For Mother's Sake 21-27.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger, mgr.): At the Cross Roads Dec. 15; fair house; pleased. Spotless Town 16; poor house and performance. Are You a Mason 17; fair house; good performance.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Barton, mgrs.): A Millionaire Tramp Dec 13; large business; fair performance. Uncle Josh Spruceby 14; fair business and performance. For Mother's Sake 15, 16; light business; good co.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, mgr.): Are You a Mason Dec. 11, 12; fine co.; fair houses.

MARYSVILLE.—OPERA HOUSE (G. W. Hall, mgr.): Hello, Bill Dec. 14; small audience; very clever. 'Way Down East 2.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Jefferson De Angelis Dec. 15; capacity house; good co. Marie Wainwright 22. Under Two Flags 25. Happy Hooligan 28. The Smart Set 31.——TEMPLE THEATRE (Grant Pauley, mgr.): Rose Melville in Sis Hopkins 26. Mickey Finn 30; poor co. and house.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Rose Melville in Sis Hopkins Dec. 18; good business and performance. Colorado College Glee and Mandolin Club 28. One Night in June 23 canceled.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): Haverly's Minstrels Dec. 20; fair house. Under Two Flags 25. Happy Hooligan 27. Blanche Walsh 28. The Smart Set 1. Fisher and Carroll 10. Tim Murphy 14.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, mgr.): Rose Melville in Sis Hopkins Dec. 19 to large and well pleased audience. Colorado College Glee Club 30.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): One of the notable dramatic events of the season was the appearance of Sir Henry Irving and his English co. Dec. 19. Dante was the offering, and the greatest English-speaking actor of the age was greeted by a large and fashionable audience which, while decorously rather than demonstratively appreciative, assured Mr. Irving that he had lost none of his fascination and power as an artist, and that he was as ever master of stage craft. Sir Henry's impersonation of the lonely misanthropic poet was masterly, and, like all of his characterizations, it will haunt the mind for some time to come. The work of the supporting co. was marked by that finish and perfection of detail that always accompany an Irving production. Scenically, Dante is magnificent, the "Inferno" being vivid and extremely realistic. Checkers 25, 26. Second Dorscht Lodge Concert, with May Bradley as soloist, 27. 28-2 dark. Frank Daniels 5, 6. Fay Davis 7. Girls Will Be Girls 11-13. Archie Boyd in Joshua Whitcomb 14. Robert Edson 15. Ethel Barrymore (return) 16.——NEW GRAND OPERA HOUSE: Sky Farm 24-26. Looping the Loop 28-30. Over Niagara Falls 31-2. Corse Payton's co. 4-9. The Choir Boy of St. Marv's 11-13. Human Slave 14-16.——ITEMS: Mr. and Mrs. Bunnell gave Christmas remembrances to all of their employees. They entertained a house party, as is their custom, at their country place in Southport.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): The house remained dark first half of week. Corse Payton's Stock co. Dec. 24-2.——HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): A Ragged Hero 21, 22; well received by fair audiences. Peck's Bad Boy 23, 24; did not receive a very hearty or large patronage. Looping the Loop 25, 26. Fay Foster co. 28-30. J. L. Sullivan co. 31. Too Proud to Beg 1, 2.——ITEM: The Beefsteak Club held its annual dinner 19, at which the "usual unusual" entertainment followed as a surprise. A vaudeville bill in which no outside talent took part was the attraction, the entire programme being given by members of the committee who arranged the affair.

A. DUMONT.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Human Hearts Dec. 31. Stetson's U. T. C. 2.

EDWARD H. TIBBITS.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Corse Payton Comedy co., with Charmion, Dec. 14-19, greeted hosts of friends and entertained them well. Smith O'Brien in The Game Keeper 21-23; combatted ante-Christmas shopping. Mildred Holland in The Triumph of an Empress 25, 26, before a big coterie of dramatic lights and urban critics. Dorothy Rossmore and John T. Sullivan are prominent in the cast. Too Proud to Beg 28-30. A Working Girl's Wrongs 31-2.

MERIDEN.—JACQUES' OPERA HOUSE (Jean Jacques, mgr.): Jere McAuliffe Dec. 14-19; successful week; pleased. Roe Stock co. 21-26 opened to good business, presenting first half of week: A Fatal Marriage, Two Orphans, The Day of Judgment, Dr. Jekyll and Mr. Hyde, and The Indian.——ITEM: The Jacques' Opera House has been formally leased for a term of seven years by Ira Jackson and William D. Read, of New London.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Stetson's U. T. C. Dec. 19; evening packed house, over 1,000 people; matinee largest in history of house, over 700 people present; good specialties. Oxenham's Moving Pictures 25. Highfliers Burlesquers 28. Wedded and Parted 6.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Sheans, mgr.): A Desperate Chance Dec. 19; co. fair; good house. Ethel Dufferin 21-26 in Boy from Boston, Child of the Forest, Little Barefoot, The Last Witness, The Gypsies' Revenge, Little Trump; fair audiences. Over Niagara Falls 29.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Sir Henry Irving in The Bells and Waterloo Dec. 18; most interesting theatrical event, to capacity. The Indian Maidens 19; topheavy house. A Hidden Crime 25, 26.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): A Desperate Chance Dec. 21 received with much favor; goood business. The Sign of Four 25. Clara Turner 28-2.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Looping the Loop 1. Human Hearts 4.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Royal Lilliputians Dec. 18; good co. and business. Quinlan and Wall's Minstrels 21. A Texas Steer 28. Blanche Walsh in Resurrection 29.

TAMPA.—TAMPA BAY CASINO (T. J. Scott, mgr.): Boston Ideal Opera co. Dec. 17-19 in La Mascotte, Olivette, and Giroflé-Girofla; well filled houses; pleased. Return 30, 31.

JACKSONVILLE.—BURBRIDGE'S NEW THEATRE (J. D. Burbridge, mgr.): Kelcey and Shannon Dec. 16 in Sherlock Holmes; excellent performance; large audience. Perucchi-Beldini co. 25-30.

GEORGIA.

ATLANTA.—GRAND OPERA HOUSE (H. L. and J. L. De Give, mgrs.): Viola Allen Dec. 16; excellent performance to capacity. The Cavalier 16-18; very poor; small receipts. David Warfield 21, 22 in The Auctioneer; very good; good receipts. Blanche Walsh in The Resurrection 23, 24; well received by good houses. Mrs. Langtry in Mrs. Deering's Divorce 25, 26. Iris, by Virginia Harned, 28, 29. David Harum 30-1.——BIJOU (Jake Wells, lessee): The Little Church Around the Corner 25, 26; very good performance to good business. Wells-Dunne-Harlan co. in The Night of the Fourth 28, 29.

MACON.—ACADEMY OF MUSIC (Henry Horne, mgr.): The Knowles Dec. 15, 17, 19 pleased good houses. Quinlan and Wall's Minstrels 16; business and performance fair. Virginia Harned 30. When Knighthood Was in Flower 4. Creatore's Band 12. Walker Whiteside 13. Alphonse and Gaston 16. S. Miller Kent 18.

CORDELE.—OPERA HOUSE (J. H. Shipp, mgr.): Boston Ladies' Symphony Orchestra Dec. 15; large and pleased audience. Railroad Jack 16; good performance; crowded house. Local Concert 18; large and well pleased audience. The Octoroons 24. A Nightmare 28. Paige Comedy co. 18-23.

BAINBRIDGE.—OPERA HOUSE (Prevatt and Tonge, mgrs.): Henry Fitzgerald in A Nightmare Dec. 31. A Texas Steer 5.

VALDOSTA.—CITY OPERA HOUSE (F. B. Miller, mgr.): Railroad Jack Dec. 22.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, mgr.): Bittner Stock co. Dec. 17 in Article Fifth; fair co.; small house. Lost River 6.

ILLINOIS.

ALTON.—TEMPLE THEATRE (W. M. Savage, mgr.): Local Elks, A Night in Bohemia, Dec. 17, 18; packed houses; fine amateur performance. Why Women Sin 19; fair matinee and night. Ward and Vokes 20; S. R. O. Nashville Students 21. York State Folks 25, 26. The Convict's Daughter 27. Hoeffler Stock co. 28-31. Great Barlow Minstrels 1. A Royal Slave 2. Ole Olson 3. Sam T. Jack's Burlesquers 4. The Hoosier Girl 9. The Four Cohans 10. Brooks' Band 12. Star Course 13. The Parish Priest 14. The Rivals 16. The Two Sisters 17. Two Merry Tramps 23. Grace Coghlan 26. Sweet Clover 30. The Silver Slipper 31.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): George Sidney in Busy Izzy Dec. 17; fine house and satisfaction. John Griffith in Macbeth 19; matinee good house; night, fair house; strong presentation. Nobody's Claim 20; large house pleased. Ward and Vokes in A Pair of Pinks 22; excellent satisfaction. The Bostonians in The Serenade 23. Walker Whiteside in We Are King 25. King Dodo 26. Miss Bob White 28. Lewis Morrison in Faust 1. Nancy Brown 2. York State Folks 3. Eben Holden 6.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Busy Izzy Dec. 14 pleased fair house. The Wizard of Oz 15, 16; S. R. O. John Griffith in Macbeth 17; good co. and house. York State Folks 20 pleased fine house. Ward and Vokes 21. Morgan-Gibney Stock co. 22-24. King Dodo 25. West's Minstrels 26. Otis Skinner and Ada Rehan 28. The Way of the Transgressor 29. Y. M. C. A. 30. When Reuben Comes to Town 31.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.): When Reuben Comes to Town 18; fair house. The Bostonians in Robin Hood 19; very large and appreciative audience. Ferris Comedians 20-26 opened in Tennessee's Pardner to large business. The Wizard of Oz 22. The Way of the Transgressor 28. A Bunch of Keys 29. John Griffith in Macbeth 31. Shore Acres 1. Murray and Mack 2.

ROCKFORD.—GRAND OPERA HOUSE (George R. Peck, mgr.): Mary Shaw in Ghosts Dec. 15; good house; well received. Gran Opera co. in El Capitan 16; fair house; pleased. Shadows of a Great City 18; fair house; satisfactory. A Run for Her Money 19 pleased fair house. The Parish Priest canceled. The Devil's Auction 23. Shore Acres 25. The Isle of Spice 28.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Conners, res. mgr.): The Hoosier Girl Dec. 12; capacity matinee, fair business night; good co. To Die at Dawn 13; S. R. O.; pleased. Ten Nights in a Bar Room 19; large matinee and night audiences; fair co. The Lighthouse by the Sea 20; S. R. O.; excellent co. When Her Soul Speaks 25. On the Bridge at Midnight 26.

MURPHYSBORO.—LUCIER OPERA HOUSE (Harry O. Osburn, mgr.): Two Little Waifs Dec. 9; excellent co.; good business. Sam T. Jack's Burlesquers 12 to fair male audience; co. good. The Iron Mask 16; fair business; fine co. Floyd R. Briggs co. 24-26. West's Minstrels 28. Her Only Sin 30. On Circus Day 6. Quinlan and Wall's Minstrels 8. Guy Stock co. 11-16.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Davidson Stock co. Dec. 14-19 pleased good business. Plays: Parson Jim, The Silver King, The Westerner, The Banker's Daughter, Just Before Dawn, 'Possum Ridge, and Jack the Giant Killer. Brooks' Maine Band 4. Pickings from Puck 5. Barlow's Minstrels 7.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): Stetson's U. T. C. Dec. 12; business good. Flints 16-19; business good. Cracker Jacks 25. Powell Zazzle and Vernon 26. The Awakening of Mr. Pipp 28. When Reuben Comes to Town 30. The Burglar 1. Barlow's Minstrels 4. John Griffin 5. Shore Acres 9.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, mgr.): The Billionaires Dec. 25. Our Goblins 26. Sam T. Jack's Burlesque co. 29. Vanity Fair 1. Martin's U. T. C. 2. Other People's Money 9. Ole Olson 14. Too Rich to Marry 22. A Devil's Lane 23. Trixie Monroe 26. William Owen 27. A Run on the Bank 30.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): Harry Beresford in The Professor's Love Story Dec. 16; small, but well pleased audience. Stetson's U. T. C. 19 to fair business. U. of M. Glee Club 23 to fair business. The Hoosier Girl 25. William Owen 28.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Busy Izzy Dec. 15 to good house. John Griffith in Macbeth 16 pleased small audience. The Wizard of Oz 18; large audience. Royal Princess Extravaganza co. 19 pleased fair audience. Grace Hayward co. 21-26.

GALESBURG.—AUDITORIUM (F. E. Berquist, lessee): George Sidney in Busy Izzy Dec. 18 greatly pleased large house. The Bostonians in The Serenade 22; good attendance; fine satisfaction. A Railroad King 25. Kate Watson in The Hoosier Girl 26. King Dodo 28. Frank E. Long Stock co. 29-2.

AURORA.—OPERA HOUSE (J. H. Plain, mgr.; H. E. Grampp, asst. mgr.): The Beauty Doctor Dec. 14; satisfactory performance to light business. Mary Shaw in Ghosts 16; excellent performance; light house. Davidson Stock co. 21-26. An American Hobo 30. William Owen 1. Brooke's Band 3.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knoor, mgr.): Down and Up Dec. 14 failed to please. Al. W. Martin's Ten Nights in a Bar Room 16; good co. and business. Grau Opera co. 17; good co.; fair house.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): The Professor's Love Story Dec. 14 pleased good house. Stetson's U. T. C. 15; good performance and house. The Two Johns 20. Lewis Morrison's Faust 30. Nobody's Claim 1. Red River 2.

MORRISON.—AUDITORIUM (Lewis and Skelly, mgrs.): Al. W. Martin's Ten Nights in a Bar Room Dec. 17; good business; fine performance. A Run for Her Money 22. Shore Acres 26. Other People's Money 31. Davidson Stock co. 18-20.

LA SALLE.—ZIMMERMANN OPERA HOUSE (F. C. Zimmermann, mgr.): U. T. C. Dec. 18-20; fine business. Sam T. Jack's Own Burlesque co. 21 did fairly. Richie, magician, 23. Mahara's Minstrels 27.

CHAMPAIGN.—WALKER OPERA HOUSE (C. P. Hamilton, mgr.): Mary Shaw in Ghosts Dec. 17 pleased fair audience. Sam T. Jack's Burlesque co. 18; deservingly poor business.

PANA.—NEW GRAND (J. C. Gallion, mgr.): Sam T. Jack's Burlesquers Dec. 16; large house; pleased. Why Women Sin; good house; pleased. Harry Ward's Minstrels 25. Watson's Orientals 2.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, mgr.): C. W. Ogden's Ten Nights in a Bar Room Dec. 19; good house; pleased. Reno Novelty co. 23; good house; pleased.

MARENGO.—OPERA HOUSE (E. D. Patrick, mgr.): William Owen 4. Roney's Boys 13. Ole Olson 21.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Ten Nights in a Bar Room Dec. 18 pleased good business. The Midnight Express 23. Arizona 30.

CLINTON.—RENNICK OPERA HOUSE (E. L. Nicholl, mgr.): Why Women Sin Dec. 15; fair house and play.

MATTOON.—THEATRE (Charles Hogue, mgr.): Sam T. Jack's Burlesque co. Dec. 17 to fair house.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): Dark.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): Dark. Stetson's U. T. C. Dec. 28.

INDIANA.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): Robert Edeson in Soldiers of Fortune Dec. 14 delighted fair house. To Die at Dawn 15 pleased fair house. A Funny Side of Life 16 pleased fair house. Kathryn Osterman in Miss Petticoats 17; good; to fair house. Dainty Paree Burlesquers 18; S. R. O.; pleased. Viola Allen in Twelfth Night 19; good; to good house. The Fatal Wedding 22, 23. The Bostonians 24. West's Minstrels 25. A Run on the Bank 26. The Storks 28. Otis Skinner and Ada Rehan in The Taming of the Shrew 29. Eben Holden 30. Walker Whiteside 31. Marie Cahill 1. Carmen 2. Leon Herrmann 4. Driven from Home 5, 6. Quincy Adams Sawyer 7, 8. Why Women Sin 9.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): When Her Soul Speaks Dec. 14 failed to appear. Miss Bob White 16 canceled. In Louisiana 16; co. and business poor. The Limited Mail 17; fair performance and attendance. Oriental Burlesquers 18 pleased fair audience. Human Hearts 19; good co. and house. West's Minstrels 22. Innocent Maids 23. Hortense Neilson in Peg Woffington 26. Alphonse and Gaston 28. Quincy Adams Sawyer 30. The Punkin Husker 1. Woman Against Woman 2. The Fatal Wedding 5. The Irish Pawnbrokers 9. Stetson's U. T. C. 11. 'Way Down East 14. The Lily and the Prince 16. A Fatal Sin 18. An American Hobo 20.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mgr.): Charles A. Loder in A Funny Side of Life Dec. 17; good house and performance. Alice of Old Vincennes 23 canceled. Alphonse and Gaston 25 canceled. Peck's Bad Boy 26 canceled. Searchlights of a Great City 28. Quincy Adams Sawyer 29. The Governor's Son 30. The Fatal Wedding 1.——PHILLIP'S OPERA HOUSE (O. G. Murray, mgr.): Rachael Lewis 14-19; good co. and business. Plays: Madame Sans Gene, The Little Detective, Peggy in London, Ingomar, Fron-Fron, Idol of Idaho, and Sapho.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Elita Proctor Otis Dec. 16 in Hedda Gabler pleased fair house. Viola Allen in Twelfth Night 19 satisfied large house. The Eternal City 25. Eben Holden 26. Gertrude Coghlan 29. Otis Skinner and Ada Rehan 30.——PEOPLE'S (Pedley and Burch, mgrs.): Ward and Wade's Minstrels 20 pleased good houses. An American Hobo 25. Lyman Brothers 27. Nat Wills in A Son of Rest 27.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): York State Folks Dec. 9 pleased good audience. The Princess Chic 11; poor house; co. good. Clay Clement in The New Dominion 16 (Elks' benefit); very large house; excellent co. Germaine, magician, 19; large house pleased. Colonial Motion Pictures 24, 25. An Orphan's Prayer 1. More Than Queen 2. Innocent Maids 6. Sag Harbor 13. Lecture 19. Polly Primrose 20. Shore Acres 23.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, mgr.): The Fatal Wedding Dec. 17 pleased fair house. In the Palace of the King 18; satisfaction to small business. Powers, magician, 19 canceled. The Governor's Son 20 failed to please fair house. Watson's Oriental Burlesquers 23. The Night Before Christmas 25. Alma Sterling 29. The Innocent Maids 30. More Than Queen 1.

HAMMOND.—TOWLE OPERA HOUSE (James Wingfield, mgr.): The Limited Mail Dec. 19 pleased very small house. Lyman Twins in At the Races 20; fair business; satisfaction. Lewis Morrison's Faust 27. A Run on the Bank 1. Pickings from Puck 3. On the Bridge at Midnight 10. The Wizard of Oz 17.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, mgr.): Lyman Twins gave At the Races 16 to very poor business; co. mediocre. A Devil's Auction 19; topheavy audience; excellent satisfaction. Lewis Morrison in Faust 28. Ten Nights in a Bar Room 29. The Governor's Son 8. 'Way Down East 12.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, mgr.): In Louisiana Dec. 17; good satisfaction to fair business. The Idol of Idaho 19; fair business; performance fair. Human Hearts 20; excellent satisfaction to good business. A Funny Side of Life 23; excellent satisfaction to well filled house.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, mgr.): Westminster Abbey Quartette Dec. 17; fair co. to good house. F. L. Adams Dramatic co. 22 canceled. As You Like It 7. May Parker's Pickaninnies 21.

MADISON.—GRAND OPERA HOUSE (Graham and Scheik, mgrs.): Barlow and Wilson's Minstrels Dec. 25. Barnes' Dainty Paree Burlesquers 28. C. A. Loder 1. David Harum 7. John Will's Comedy co. 14-16.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Lewis Morrison in Faust Dec. 14 to capacity. Little Miss Petticoats 16 pleased good audience. Watson's Oriental Burlesquers 19 to fair business.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Gypsy Queen Dec. 26. Human Hearts 28. Peck's Bad Boy 6 canceled. 'Way Down East 11. A Chicago Tramp 15. Colonial Moving Pictures 19.

PERU.—WEBB OPERA HOUSE: Gideon's Minstrels Dec. 25; good business; fair performance. The Storks 30. Quincy Adams Sawyer 4. Leon Herrmann 7. The Governor's Son 9. Porter J. White 12. Peck's Bad Boy 14.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Dainty Paree Burlesquers Dec. 17; business and performance good. Jesse James 19; good business. The Fatal Wedding 21; good business. Eben Holden 28. A Run on the Bank 30.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Human Hearts Dec. 18; good house; excellent co. Lecture 21. Barlow and Wilson's Minstrels 24. Charles A. Loder in A Funny Side of Life 29. Alfonse and Gaston 7. The Convict's Daughter 12.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, mgrs.): Barlow and Wilson's Minstrels Dec. 15 to good business; performance fair. The Fatal Wedding 28. Fireman's Benefit (local) 31.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (C. M. Raphun, mgr.): A Run on the Bank Dec. 18; small house; good co. Boy Musical Wonder 19. Innocent Maids 22.

LAFAYETTE.—GRAND OPERA HOUSE (Max Bern, mgr.): The Limited Mail Dec. 18; well pleased house. On the Bridge at Midnight 25. Mr. Pickwick 1.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): In the Palace of the King Dec. 19; fair house; pleased. Foxy Grandpa 11. Sag Harbor 14. The Irish Pawnbrokers 25.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Passion Play Dec. 15 (local); perform-

ance and house fair. The Fatal Wedding 16; good attraction; fair business.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, mgr.): The Innocent Maids Dec. 17; satisfaction; to fair house. More Than Queen 29. Human Hearts 31. Through Fire and Water 2.

NEW HARMONY.—THRALL'S OPERA HOUSE (Charles L. Challis, mgr.): Ward and Wade's Minstrels Dec. 17; good.

HUNTINGTON.—OPERA HOUSE (Ed Harter, mgr.): Alice in Wonderland Dec. 17, 18 (local) pleased fair business. Watson's Oriental Burlesquers 22.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (G. H. Langsdale, mgr.): Hoyt's Comedy co. Dec. 14-19, presenting The Valley of Kentucky, Trapped by Treachery, A Woman's Enemy, The World Against Him, The James Boys, The Moonshiner's Daughter, and Two Married Women; good co.; to good houses. Circumstantial Evidence 24. The Convict's Daughter 29. A Hoosier Daisy 4. Side Tracked 7. Lecture, Eugene V. Debs, 11. Mahara's Minstrels 16. Black Patti Troubadours 19. On Circus Day 26. Lecture 27. A Millionaire Tramp 28. Graves and Morton 30.

ARDMORE.—ROBINSON'S OPERA HOUSE: The Little Homestead Dec. 16; business good; well pleased. Morey Stock co. 21-26.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Dark Dec. 14-19. Uncle Si Hoskins 24, 25. Chicago University Mandolin and Guitar Glee Club 26. The Wizard of Oz 1.——NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): Dark 14-19. DR. AUSTIN J. MUMMERT.

DUBUQUE.—GRAND OPERA HOUSE (William S. Roehl, mgr.): Professor Herrmann Dec. 16 pleased slim house. Alphonse and Gaston 17 canceled. Katzenjammer Kids 19 satisfied topheavy house. Chicago University Mandolin Club (local auspices) 21; satisfactory performance to good house. The Storks 22. Grau Opera co. in El Capitan 25. Sam T. Jack's co. 26. The Isle of Spice 29. Mason and Mason 1. The County Chairman 4. Miss Bob White 5 canceled. Arizona 7. George Sidney 8. Mr. Jolly from Joliet 9. Charles B. Hanford 11. The Four Cohans 13. Flint, hypnotist, 14-16. Miss Trescott 18. Under Two Flags 19. The Sultan of Sulu 22. North Brothers' Comedy co. 25-30.——COATES' OPERA HOUSE (Frank W. Coates, mgr.): Dark.——STOUT AUDITORIUM (Y. M. C. A., mgrs.): Dark.

DES MOINES.—FOSTER OPERA HOUSE (Foster Amusement Co., mgrs.): Walter Jones in The Sleepy King Dec. 17, 18; excellent co. and house. Leon Herrmann 19 pleased good house. George Sidney in Busy Izzy 19; satisfaction; good business. The Storks 23, 24. Quincy Adams Sawyer 25, 26. Adelaide Thurston 28. Virginia Drew Trescott 29. The Professor's Love Story 1. Arizona 3.——GRAND OPERA HOUSE (Foster Amusement Co., mgrs.): Frank E. Long Stock co. 14-16, presenting In Secret Service, The Sleeping City, and Resurrection; satisfactory co.; good house. The Convict's Daughter 17-19; good co. and business. Our Goblins 21-23. Katzenjammer Kids 24-26. Vanity Fair 28-30. Mr. Jolly of Joliet 31-2.——AUDITORIUM (Foster Amusement co., mgrs.): Adelina Patti 22. Peggy from Paris 1.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Maloney's Wedding Dec. 9 pleased good house. Leon Herrmann 14 satisfied fair house. Shore Acres 15 delighted biggest house of season. A Bunch of Keys 23. Martin's U. T. C. 25. Adelaide Thurston 26. Legally Dead 29. Not Guilty 1. German Lilliputians 8.——ITEMS: The Ladies of the Monday have issued 300 invitations to the ladies of this city to attend a reception to be given in honor of Adelaide Thurston 26.—A Bunch of Keys co. will lay off day before Christmas in Des Moines.—The Adelaide Thurston co. is laying off for the holidays at Omaha, resuming their route at Council Bluffs 25.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Leon Herrmann Dec. 15; fine performance to fair business. Walter Jones in The Sleepy King 16; good house. Our Goblins 17; indifferent attraction to moderate business. Mrs. Wiggs of the Cabbage Patch 21; fine performance to fair house. William H. Crane 22. Was She to Blame 23. Harry Beresford 25. A Bunch of Keys 26. The Wizard of Oz 29. Grau's Opera co. 30. Martin's U. T. C. 1. Peggy from Paris 2. Adelaide Thurston 5. Arizona 6. George Sidney 7. When Reuben Comes to Town 8. Charles B. Hanford 9.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain-Kindt and Co., mgrs.): Chase-Lister Theatre co. Dec. 14-19; business fair. Plays: Stricken Blind, A Missouri Courtship, The Moonshiners, In the Rogue's Gallery, The Lost Wife, Cinderella, and Foxy Adolphus. George Sidney in Busy Izzy 20 to S. R. O.; pleasing performance. William H. Crane in The Spenders 21; fair house; well received. The Storks 25. The Wizard of Oz 26. Jules Grau Opera co. in The Wizard of the Nile 27. Shore Acres 28. A Run for Her Money 31.

SIOUX CITY.—GRAND OPERA HOUSE (A. R. Beall, mgr.): Stereopticon views of U. T. C. Dec. 14; good house. Lost River 15 pleased good business. The Girl With the Green Eyes 16 pleased large audience. Mr. Plaster of Paris 17. Peck's Bad Boy 18; good house. Down by the Sea 19; fair house. Alabama Minstrels 21. A Runaway Match 22. Mason and Mason 24, 25. William H. Crane 27. Satania 28.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Columbus Stock co. Dec. 28. Tim Murphy in The Man from Missouri 7. German Lilliputians 16.——WILSON THEATRE (Charles S. Wilson, mgr.): A Runaway Match 15; fair house. Y. M. C. A. Lecture 17. A Bunch of Keys 18; good house; co. failed to please. Katzenjammer Kids 22; fair specialties; poor house. Beggar Prince Opera co. 24. Girl from Sweden 28. Virginia Drew Trescott 30.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Leon Herrmann Dec. 20; pleasing performance to good business. Adelaide Thurston in Polly Primrose 25. Virginia Drew Trescott in Satania 27. Quincy Adams Sawyer 31. Katzenjammer Kids 3. Barnes Trained Animal Shows 4, 5. Over Niagara Falls 10. A Montana Outlaw 17. Eben Holden 19. A Boy Wanted 22.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ransier, mgr.): Leon Herrmann Dec. 17; good house; pleased. Witch of the Woods (local) 19-21; fair houses; good attraction. The Professor's Love Story 26. Mr. Jolly of Joliet 7. General Z. T. Sweeney, lecture, 15. Charles B. Hanford 22. Adelaide Thurston 26.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): The Flints, hypnotists, Dec. 14-16; good business. The Bostonians in Robin Hood 18; musical event of season; large audience. The Convict's Daughter 21; light business. The Wizard of Oz 23. The Storks 26. King Dodo 30.

FAIRFIELD.—GRAND OPERA HOUSE (Payton and Swearingen, mgrs.): 81 Haskins Dec. 19; poor house; fair co. Trixie Circus 21, 22; fair houses; good co. Where is Cobb 29. The Poor Mr. Rich 31. King Perkins co. 5. Wizard of Wall Street 7. Legally Dead 8.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): 81 Haskins Dec. 21 pleased topheavy house. Trixie Vandeville 25, 26. A Boy Wanted 26 canceled. German Lilliputians 31. King Perkins 1. Where is Cobb 6. Harry Shannon 9. A Royal Slave 16.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, mgr.): Quincy Adams Sawyer Dec. 28. Not Guilty 31.——TEMPLE GRAND THEATRE (Ed C. Keith, mgr.): The Game Keeper 21. Old Virginia (local) 22, 23.

CHEROKEE.—GRAND OPERA HOUSE (M. F. Robertson, mgr.): Legally Dead Dec. 15 satisfied good house. Down by the Sea 18 canceled. Lecture Course 19 postponed. Uncle Josh Spruceby 26. What Happened to Jones 9.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Shore Acres Dec. 18; good business pleased. Legally Dead 25. Rudolph and Adolph 30. Harry Beresford in The Professor's Love Story 4.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. W. Heron, mgr.): Legally Dead Dec. 18; business and co. fair. A Bunch of Keys 22. U. T. C. (Martin's) 28.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodalls Prime, mgr.): Beggar Prince Opera co. Dec. 22 in Bohemian Girl pleased crowded house. A Messenger Boy 26. George Harper co. 31-2.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): The Parlor Circus Dec. 16; good house; very poor co. King Perkins co. 23 in Old Farmer Hopkins. Our Goblins 31. Hooligan's Dream 7.

MUSCATINE.—GRAND OPERA HOUSE (Frank Hurst, res. mgr.): Our Goblins Dec. 25. A Run for Her Money 28.

KANSAS.

COFFEYVILLE.—NEW AUDITORIUM (J. B. Tackett, mgr.): The Little Homestead Dec. 4 to capacity; good performance. Two Merry Tramps 7; good business; satisfied house. Andrew Robson 8 in Richard Carver to S. R. O. (receipts, $637.25); best performance ever given in city. Happy Hooligan 11; crowded house pleased. A Hoosier Daisy 12; good business; fair co. A Montana Outlaw 15 did not draw well; failed to please. Stetson's U. T. C. 16; large house; fair production. The Irish Pawnbrokers 19 (receipts, $368); packed house. A Country Kid 22. Stater's Madison Square Theatre co. 25. Leon Herrmann 26. At Pike's Peak 28. Alabama 29. Side Tracked 30. A Wise Member 2.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Virginia Drew Trescott in Satania Dec. 14; good co.; light business. Marie Wainwright in Twelfth Night 15 pleased good house. Happy Hooligan 16; fair co. to good business. Jeffreys De Angelis in The Toreador 17; excellent co. and business. Elbert Hubbard 18 pleased large audience. Maloney's Wedding 29 canceled. A Devil's Lane 31. Helen Grantley 1. Local Entertainment 4, 5. King Dodo 6. Down by the Sea 7. Richards and Pringle's Minstrels 8. Ward and James 9.——TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Dark 14-19. Trixy Monroe 2. Newens, impersonator, 11. Stater co. 18-23. Schumann Concert co. 25.

PARSONS.—EDWARDS OPERA HOUSE (Nellgh and Carrell, mgrs.): Stetson's U. T. C. Dec. 15; poor co.; good business. A Montana Outlaw 18; good co. and house. The Missouri Girl 21. A Royal Slave 25. Down Mobile 28. Down by the Sea 30. Side Tracked 2. King Dodo 7. The Gamekeeper 8. The Convict's Daughter 13. In a Woman's Power 15. Peck's Bad Boy 18. A Breezy Time 21. Morey Stock co. 25-27. David Harum 28. A Wise Member 30. Katzenjammer Kids Feb. 1. Uncle Josh Spruceby 4. Quincy Adams Sawyer 6.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, mgrs.): Columbia Opera co. Dec. 14; excellent co.; fair business. Side Tracked 19. Down by the Sea 28. The Game Keeper 29. Two Merry Tramps 31. A Model Farm 4. Over Niagara Falls 5. The Katzenjammer Kids 8. The Girl from Chili 16. The Poor Mr. Rich 18. Down Mobile 20. The Convict's Daughter 26.

BURLINGTON.—MIDLAND OPERA HOUSE (Eppinger, Newcomb and Murry, mgrs.): Stetson's U. T. C. Dec. 11; good co. and house. A Devil's Lane 15 canceled. Hans Hanson 22. National Stock co. 25-28.——NEW HAMILTON OPERA HOUSE (Eppinger, Newcomb and Murry, mgrs.): Dark.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, mgr.): A Hoosier Daisy Dec. 15; good co. and house. The Irish Pawnbrokers 21; fine attraction to S. R. O. Amateur Minstrels 18. Charles B. Hanford in The Taming of the Shrew 23. Pike's Peak 25. A Devil's Lane 29.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): Virginia Drew Trescott Dec. 16; best attraction of season; business fair. Side Tracked 20 to capacity; performance pleased. Marie Dale co. 21-23 to moderate business. King Dodo 3. Katzenjammer Kids 9.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Charles B. Hanford Dec. 15 played Much Ado About Nothing to large house. Frisk Fay Stock co. 17, 18 in The Moonshiners and The Fay Train; fair performance to poor business.

IOLA.—OPERA HOUSE (T. T. Anderson, mgr.): A Montana Outlaw Dec. 17; good house; fair co. Iola Band Concert 18; crowded house. The Irish Pawnbrokers 22. Hans Hanson canceled. A Royal Slave 24. Two Merry Tramps 26. A Wise Member 31.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Two Merry Tramps Dec. 15; good satisfaction to fair house. A Devil's Lane 19 failed to appear. In a Woman's Power 23. A Country Kid 28. Helen Grantly 31.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Charles B. Hanford, presenting Richard III Dec. 14; good co.; fair house. Happy Hooligan 17; good co.; fair business. Ward and Ward's Two Merry Tramps 19; fair co.; good business.

LAWRENCE.—BOWERSACK'S OPERA HOUSE (Irving Hill, mgr.): Mr. Jolly of Joliet Dec. 17; fair business and co. Charles B. Hanford 18; excellent co. to light business. Marie Dale co. 24-26.

WELLINGTON.—WOODS OPERA HOUSE (M. H. Kick, mgr.): Two Merry Tramps Dec. 14 pleased good house. Columbia Opera co. 15 canceled.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Lecture 8. Local 11. Charles B. Hanford in Much Ado About Nothing 24.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): The Silver Slipper Dec. 28. Trixie Monroe 31.

KENTUCKY.

MOUNT STERLING.—NEW GRAND (N. A. Wilkerson, mgr.): David Harum Dec. 18; fine co.; fair business. Boston Ladies' Symphony Orchestra 23. Dora Thorne 29. Quincy Adams Sawyer 30. The Great Lafayette 8. A Wise Woman 9. The Iron Mask 13. Marshall Stock co. 18-23. The Convict's Daughter 29.

PARIS.—GRAND OPERA HOUSE (E. C. Wiggins, mgr.): David Harum Dec. 19; fair house; fine performance. Boston Ladies' Orchestra 22. Hiawatha Minstrels (amateur) 25. Dora Thorne 28. Quincy Adams Sawyer 29. Mrs. Wiggs of the Cabbage Patch 2. Thelma 6.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Ward and Wade's Minstrels Dec. 16 pleased fair audience. Middletown Stock co. 21-26. Under the Royal Oak 28. Clay Clement 30. Why Women Sin 1. Barlow and Wilson's Minstrels 2. Verona Stock co. 4-9.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus. mgr.): A Friend of the Family Dec. 17 pleased fair audience. Quincy Adams Sawyer 21 greatly pleased full house. W. H. Meyers Stock co. 24-26.

RICHMOND.—GRAND OPERA HOUSE (Juett and Baxter, props.): Elita Proctor Otis Dec. 10; fine acting; poor house. The Limited Mail 11; fine audience; well pleased. A Friend of the Family 16; best attraction of year. Return 21.

LOUISIANA.

THIBODAUX.—OPERA HOUSE (H. L. Gibbs, mgr.): Tolson Stock co. Dec. 17-20 In The New South, All for Gold, Tennessee Girl, and Princess of Patches pleased small business. M. Charley's French Opera co. of New Orleans 24. The Two Miltons 28. Leroy Stock co. 10. James A. Young in Faust 17. Faust's Famous Minstrels 23. W. B. Patton in The Little Homestead 26. Hubert Labadie in Louisiana Feb. 9. Maloney's Wedding 14. E. J. Carpenter's A Little Outcast 25.

MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.): Paul Gilmore Dec. 15. The Mummy and the Humming Bird 16; fine performance; good patronage. A Texas Steer 17; fair performance; good patronage. Hurd, magician, 21. A. G. Allen's Minstrels 25.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Cosmopolitan Carnival co. Dec. 28-3.

ALEXANDRIA.—RAPIDES OPERA HOUSE (Ferregano and O'Shee, mgrs.): Madame Redam Dec. 20; good business; performance poor.

MORGAN CITY.—EVANGELINE THEATRE (L. Loeb, mgr.): Richard and Pringle's Minstrels Dec. 15; good; fine house.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Everyman Dec. 17-19; fair business; co. good. Frankie Carpenter 25-2 to large houses; co. good. Plays: Pawnticket 210, The Garrison Girl, Shelter Bay, From Poverty to Riches, A Child of Fortune, Foxy Teddy, The Fairies' Well, On the Maine Coast, An American Princess, A Romance of Vermont, and Forty Nine. M. C. RICH.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Katharine Rober co. Dec. 14-19 closed to good business, having presented to pleased audiences A Soldier of the Empire, The Belle of Musket River, Sapho, Mrs. Agar's Divorce, The Clemenceau Case, Roxana's Claim, Hamlet, and Kathleen Mavourneen. Culhane, Chase and Weston's Minstrels 21; co., performance and business fair. Andrew Mack 8. The Missouri Girl 9. Uncle Joshua Spruceby 13.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Katherine Rober co. Dec. 21-26 to good business; performance fair. Plays: A Soldier of the Empire, Sapho, Hamlet, Mrs. Agar's Divorce, Roxand's Claim, The Clemenceau Case, Kathleen Mavourneen, The Belle of Musket River, and Cinderella. Culhane, Chase and Weston's Minstrels 4.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Wilson's Ten Nights in a Bar Room Dec. 19; small house; very bad performance. Huntley's Minstrels (local) 22, 23. Charles E. Littlefield 30. Culhane, Chase and Weston's Minstrels 1. Glasgow Stock co. 11-16. Uncle Josh Spruceby 19. The Missouri Girl 23.

LEWISTON.—MUSIC HALL (Horbury and Cheetham, mgrs.): Corse Payton Stock co. 4-9.——EMPIRE THEATRE: Culhane, Chase and Weston's Minstrels Dec. 25. Katherine Rober 28-2.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): U. T. C. Dec. 25. Culhane, Chase and Weston's Minstrels 28. Andrew Mack in Lady Molly 9.

MARYLAND.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Grace George Dec. 19; excellent performance to good business. Black Thorne 25. Miss Bob White 28. Howe's Moving Pictures 30. George Fawcette 31. Saved from the Sea 1. A Royal Slave 2. For Her Father's Sake 6.

FREDERICK.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Durno, magician, Dec. 17 pleased fair house. The Blackthorn 31. On the Stroke of Twelve 1. Quincy Adams Sawyer 5. A Royal Slave 8.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (W. P. Meade, mgr.): England's Indoor Circus Dec. 16; good performance; attendance fair. Hanlon's Superba 17; best thing of the kind this season; house crowded.

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A Stranger in a Strange Land 25. James K. Hackett in The Crown Prince 29.——EMPIRE THEATRE (James P. Sullivan, mgr.): Looping the Loop 24 failed to appear. Wife in Name Only 25. The Missouri Girl 26. The Heart of Maryland 30. Vogel's Minstrels 31. The Real Widow Brown 1. Power of the Cross 2. THOMAS A. HAGGERTY.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Symphony Concert Dec. 10 (local) delighted large audience. Harold Bauer Concert 11 pleased fair house. Bennett and Moulton co. 14-19; good business and co. Plays: A Daughter of the People, The Belle of Virginia, By the King's Command, The London Bank Robbery, Shipwrecked, A Struggle for Life, Outcasts of Society, The Sultan's Palace, and The Working Girl. The Missouri Girl 25. Vogel's Minstrels 28. The Heart of Maryland 29.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Fenburg Stock co. Dec. 21-26; good houses. Plays: The Red Cross Nurse, The Young Heiress, A Woman's Honor, Tracy, the Bandit, Beware of Man, and The Silver Dagger. The Heart of Maryland 28, 29.——ACADEMY OF MUSIC (R. F. Murphy, mgr.): The Indian Maidens 21-23; fair business. High Flyers Burlesque co. 24-26.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Keystone Dramatic co. 21-29; performance and attendance fair. Plays: For Home and Honor, The Fatal Scar, The Count of Monte Cristo, The Senator's Daughter, The Hand of Man, The Dumb Witness, The Woman of Fire, East Lynne, and The Two Orphans. Keystone Dramatic co. 29-2. Fernberg Stock co. 3-11.

ROCKLAND.—OPERA HOUSE (John J. Bowler, mgr.): Peck's Bad Boy Dec. 17; fair performance; good business.

FITCHBURG.—CUMINGS' THEATRE (John R. Oldfield, mgr.): Superba Dec. 18 canceled. James K. Hackett 28.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): The Girl and the Judge Dec. 9 drew moderately well and pleased. The Convict's Daughter 12 satisfied fair audience. Albert Armstrong gave The Sky Pilot to full house 14. Camille Reynolds in As You Like It 17 greatly enthused medium audience. When Johnny Comes Marching Home 24. The Kennedy Players 28-3 has been shifted to April 11. The President's Daughter 31.

GRAND RAPIDS.—POWERS (W. T. P. Ledebeer, mgr.): More Than Queen Dec. 16; light business. The Silver Slipper 19; good business pleased. Lewis Morrison presented Faust 20 before a good audience; pleased. Murray and Mack 25.——MAJESTIC (Louis Delamarter, mgr.): Arizona 20-22 delighted good audiences; well presented. The Sign of the Cross 24-26.——GRAND (O. Stair, mgr.): When Women Love 17-19; fair business. Joe Welsh 20-23 scored a hit in The Peddler. Buried at Sea 24-26.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Anna Sutherland in More Than Queen Dec. 17; light house; satisfactory. Kellar 18 pleased fair house. The Man from Sweden 19; fair houses and satisfaction. Eight Bells 1. At the Bottom of the Sea 2. Sign of the Cross 5. Hearts of Oak 5. Peg Woffington 8. Herriman 9. Ward and Vokes 13. Sweet Clover 15. Quinlan and Wall's Minstrels 16. Not Guilty 20. Holden Comedy co. 21-23.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): More Than Queen Dec. 19; fair house pleased. When Johnny Comes Marching Home 22; fine performance; good house. The Convict's Daughter 24. Kennedy Stock 25-2.——EDISON THEATRE (B. J. McCormick, mgr.): Dare Devil Dorothy 19 delighted fair house. The Rivals 2. Sweet Clover 9.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): The Silver Slipper Dec. 16; fair satisfaction to good house. When Johnny Comes Marching Home 18; good business pleased. Morrison's Faust 17; fair audience. The Convict's Daughter 23. More Than Queen 25. Eight Bells 29. Dare Devil Dorothy 26. Kitties' Band 30. The Midnight Express 31. Hearts of Oak 1. Foxy Grandpa 2.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Ten Nights in a Bar Room Dec. 25. An Orphan's Prayer 2. Foxy Grandpa 8. Porter White's Francesca Da Rimini 11. A Thoroughbred Tramp 16. Not Guilty 19. The Artist's Dream 22. The Johnstown Flood 26. The Irish Pawnbrokers 29. Side Tracked 30.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, mgr.). Kellar Dec. 17; fair business and satisfaction. Glee Club pleased fair audience. Under Southern Skies 25. Motion Pictures 26. Foxy Grandpa 28. In the Palace of the King 29. The Girl and the Judge 31. Walker Whiteside 2.

MUSKEGON.—THE GRAND (Ray N. McGraft, mgr.): The Man from Sweden Dec. 17 pleased good business. The Convict's Daughter 20; good co. and business. Human Hearts 25. Foxy Grandpa 27. Dare Devil Dorothy 30. As You Like It 1. Kennedy Players 3-10.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): A Romance of Coon Hollow Dec. 16; fair house; satisfaction. As You Like It 28. Dare Devil Dorothy 31. Moving Pictures 2. Foxy Grandpa 4. When the Bell Tolls 9. A Daughter's Devotion 16. Kennedy Players 21, 22.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Local Elks' Minstrels Dec. 16, 17; excellent performance to crowded houses. Too Rich to Marry 22. A Romance of Coon Hollow 26. A Devil's Auction 30.

MENOMINEE.—NEW OPERA HOUSE (Charles T. Greene, mgr.): Walker Whiteside Dec. 16; excellent performance; fair house. Tom Mack's Comedy co. 17-19; fair co.; small houses. Mary Shaw 28 canceled. A Devil's Auction 29.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, mgr.): Dare Devil Dorothy Dec. 16; fair house pleased. When Johnny Comes Marching Home 17; good house; fine production. The Convict's Daughter 23.

HILLSDALE.—UNDERWOOD OPERA HOUSE (N. H. Widger, mgr.): As You Like It Dec. 17; good co.; fair house. K. P. Minstrels (local) 21, 22; good satisfaction; good houses. The President's Daughter 29.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Dare Devil Dorothy Dec. 17; fair business and co. Louis Morrison 19; good business and co. The President's Daughter 1. As You Like It 5. The Rivals 7. Hortense Neilson 7.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Slaves of the Mine Dec. 18; fine production; small house. Too Rich to Marry 23. A Romance of Coon Hollow 30.

LUDINGTON.—OPERA HOUSE (U. S. Grant, mgr.): The Convict's Daughter Dec. 18; poor house; fair performance. Band Concert 21; fair house. Dare Devil Dorothy 29. The Kitties' Band 1.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): The Johnstown Flood 6. Hunt Stock co. 18-20. A Thoroughbred Tramp 27. Alma Sterling in A Daughter's Devotion Feb. 3.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, mgr.): A Romance of Coon Hollow Dec. 19; fair house; merited better business. Kitties' Military Band 5.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Godding Comedy co. Dec. 14-19; fair co. to light business. A Romance of Coon Hollow 22. Godding Comedy co. (return) 28-31.

MINNESOTA.

OWATONNA.—METROPOLITAN (Ward and Arthur, lessees; William A. Kubat, mgr.): Beggar Prince Opera co. Dec. 18, 19 sang The Bohemian Girl and Pinafore to fair houses; fair performances. Refunded to Saturday afternoon matinee because audience was too small. The Girl from Sweden 30. University of Minnesota in One Night Only 31. Tim Murphy in Man from Missouri 6.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Beggar Prince Opera co. Dec. 16, 17; good business 16; light house 17. Warner Comedy co. 21-26. University Dramatic Club 28. Rudolph and Adolph 2. Camille 11. The Little Christian 18. A Romance of Coon Hollow 22. Foxy Grandpa 29.

MANKATO.—THEATRE (Beall and Bear, lessees): What Happened to Jones Dec. 10; fair house and co. A Girl from Sweden 15; good house; co. fair. Lost River 17. Winnegar Brothers 21-26. Virginia Drew Trescott 1. The Silver Slipper 6. Lecture 7. The Rich to Marry 12. Georgie Harper 13. Charles B. Hanford 15.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markhus, mgrs.): Daly's Ten Nights in a Bar Room Dec. 19; fair house and co. Bob and Eva McGinley 25. U. of M. Dramatic Club 2. A Colorado Waif 9. Sanford Dodge 14. The Midnight Express 16. Winninger Brothers 18-23. Peck's Bad Boy 30.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.; Tom Arthur, res. mgr.): Tim Murphy in The Man from Missouri to excellent business; fine performance. Beggar Prince Opera co. in The Bohemian Girl 21 to good business; very good co. The Girl from Sweden 2.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Ezra Kendall in The Vinegar Buyer Dec. 14 pleased fine audience. Reuben in New York 19; light business; co. very ordinary. The Silver Slipper 8.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): What Happened to Jones Dec. 15; small house; fair co. Lost River 29.

WADENA.—BURCH'S OPERA HOUSE (H. F. Burch, mgr.): Daly's Ten Nights in a Bar Room Dec. 16; poor co.; unpopular play.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Lost River Dec. 19; fair house; good performance. What Happened to Jones 25.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): A Girl from Sweden Dec. 16; co. fair; good house; co. closed here. Winninger Brothers 25, 26.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Sweet Sixteen and Two Old Cronies Dec. 14; fair co.; light business. Ward and Vokes in A Pair of Pinks 15; well pleased full house. A Chinese Honeymoon 16 pleased S. R. O. Black Patti Troubadours 17; good performance and attendance. The Prince of Pilsen 19; fine co.; excellent performance. A Texas Steer 21. Hurd, magician, 22. Who, What, When Minstrels 23. Billy Kersand's Minstrels 26. McIntyre and Heath Minstrels 28. Quinlan and Wall's Minstrels 29. James and Wardie 30. S. Miller Kent 31. The Hottest Coon in Town 1. Blanche Walsh 4. Old Kentucky 5. The Eternal City 6. The Cavalier 8. W. H. Crane 9. Jefferson De Angelis 11. David Warfield 15. West's Minstrels 16. When Knighthood Was in Flower 18. Si Hopkins 23. Jerome Sykes 25. The Strollers 27. Rose Coghlan 30.

PORT GIBSON.—HACKETT'S THEATRE (N. L. Hackett and Co., mgrs.): Ward and Wade's Minstrels Nov. 18; good business; fair performance. Thelma 19; fair co.; to light business. Darkness and Daylight 20 canceled. Two Little Waifs 24 pleased capacity. Her Only Sin Dec. 9; excellent co.; to S. R. O. The Fast Mail 10; poor co.; fair returns. Wills Musical co. 11, 12; large business. Plays: Sweet Sixteen and Two Old Cronies. A Rabbit's Foot 15; topheavy house; fair co. A Gambler's Daughter 16 failed to please fair audience. Black Patti Troubadours 18 pleased capacity (receipts $312). Hurd, magician, 23. Who, What, When Minstrels 24. Payton Sisters 28-3.

NATCHEZ.—TEMPLE OPERA HOUSE (Fred Thomas, mgr.): The Payton Sisters Dec. 21-26.——BAKER GRAND (Clark and Gardener, mgrs.): Ward and Vokes 14; good co.; excellent business. Paul Gilmore in The Mummy and the Humming Bird 16 pleased large business. A Texas Steer 18; good co.; fair business. Black Patti Troubadours 19; fair co.; good business. McIntyre and Heath 25. Billy Kersand's Minstrels 26. Quinlan and Wall's Minstrels 28. May Sargent 2. Weber and Fields' Hurly-Burly 5. Blanche Walsh 7. The Cavalier 9. David Warfield 12.

JACKSON.—THE CENTURY (F. T. Raiford, mgr.): A Chinese Honeymoon Dec. 15; S. R. O.; co. good. A Texas Steer 16; good co. and house. The Prince of Pilsen 19; excellent co.; large house. McIntyre and Heath's Comedians 24. Weber and Fields' Pousse Cafe 25. Quinlan and Wall's Minstrels 26. New Fast Mail 28. Wardie and James 29.

CLARKSDALE.—NEW CLARKSDALE THEATRE (W. A. Crawley, mgr.): Black Patti Troubadours Dec. 14; good house and co. Wills' Musical Comedy co. 17-19; fair co.; good business. A Gambler's Daughter 21; fair co. and business. On Circus Day 22. Kersand's Minstrels 25. The Hottest Coon in Dixie 28. The Cavalier 14.

COLUMBUS.—OPERA HOUSE (T. J. Lock, mgr.): D'Monto Entertainers' Vandeville Dec. 18, 19; poorly attended fire night; no audience 19 (rain); co. poor. Reaping the Harvest 25.——COLLEGE CHAPEL (R. A. Carson, mgr.): Hahn Parke Quintette 18; fashionable audience delighted.

WEST POINT.—OPERA HOUSE (Ellis and Westbrook, mgrs.): A Runaway Tramp Dec. 15 did not show on account of bad weather. Demonto's Entertainers 16, 17; fair houses and performances.

TUPELO.—OPERA HOUSE (R. H. Mullen, mgr.): The Runaway Tramp Dec. 17; fair performance; full house.

MISSOURI.

SPRINGFIELD.—BALDWIN OPERA HOUSE (George F. Olendorff, mgr.): Marie Dale Stock co. Dec. 14-16; houses fair. Plays: The Little Widow, Lady Madge, and Taming the Princess. A Royal Slave 18; house fair; pleased

Rachel 31. Rosedale 32. Two Nights in a Bar Room 33. The Missouri Girl 34. Peck's Bad Boy 35. A Royal Slave 36. Holland's Wedding 37 cancelled. Dorcy Scott 38. Ham Tolbert's Minstrels 39. Sam T. Jack's Burlesquers 41. Helen Grantley 42. The Hottest Coon in Dixie 43.

LAMAR.—OPERA HOUSE (J. B. McGilvery, mgr.): At Pike's Peak Dec. 13 pleased fair business. The Ideal Entertainers (benefit of M. W. A.) 16 to fair business. A Country Kid 19; fair business; good co. A Royal Slave 22. A Knight of '98 23 cancelled. R. W. Clark 26. Peck's Bad Boy 30. A Night at the Play 7.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): My Friend from Arkansaw Dec. 15; good co.; light business. Beecher and Stanley's Ten Nights in a Bar Room; fair co.; topheavy house. The Wizard of Wall Street and Pape's Boy failed to fill dates. The Missouri Girl 28. Peck's Bad Boy 29.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Charles B. Hanford Dec. 21 in Much Ado About Nothing; large house; excellent performance. In the Palace of the King 11.

LOUISIANA.—PARKS' THEATRE (Drew Parks and W. S. Haley, mgrs.): William Owen co. in King Louis XI to fair business; fine cast. The Convict's Daughter Dec. 28. John Griffith 1. The Hoosier Girl 2. A Royal Slave 8.

CLINTON.—BIXMAN'S NEW THEATRE (W. P. Jarvis, mgr.): Peggy from Paris Dec. 16 opened the house; excellent co. to S. R. O. A Country Kid 17; poor co. to good business. Peck's Bad Boy 28. A Royal Slave 29.

MIAMI.—DUNLAP'S HALL (R. A. Dunlap, mgr.): Carnival of Entertainers Dec. 15; very strong attraction; fair house. Band Concert 22. Mr. Bob 10. Neil Ames Herr Concert co. 29.

MONTANA.

BUTTE.—THE BROADWAY (Dick P. Sutton, mgr.): De Wolf Hopper Dec. 13; excellent co. to excellent business; poor house 14. Ben Hur 15, 16; total of $7,821. Sandy Bottom 20, 21. Bittner Stock co. 27-31. Lost River 1, 2. A Chinese Honeymoon 4-6. Human Hearts 10-12. Stuart Robson 13, 14. Foxy Grandpa 15, 16. A Devil's Auction 17, 18. The Bonnie Brier Bush 21-23. Patti 25.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Sandy Bottom Dec. 15; very good co.; fair business. Tom Franklyn Nye 21-26.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): Alexander Brothers' Minstrels Dec. 14; fair co. and house. The Parish Priest 21.

HELENA.—THEATRE (F. W. Agats, mgr.): Dark Dec. 14-20.

NEBRASKA.

LINCOLN.—OLIVER THEATRE (Zehrung and Crawford, mgrs.): Adelaide Thurston Dec. 16; poor business; audiences pleased. The Girl With the Green Eyes 17; fair business; excellent co. Peggy from Paris 19; fair business; fine performance. William H. Crane 24. The Sleepy King 25, 26. Mr. Jolly of Joliet 28. Charles B. Hanford 29, 30. The Power Behind the Throne 31. The Silver Slipper 1. The Katzenjammer Kids 2. Jules Grau Opera co. 4, 5. Haverly's Minstrels 6. Lewis Morrison in Faust 8. Quincy Adams Sawyer 9.——ITEM: Mrs. Clara Bloodgood was compelled to leave her co. last week by the illness of her husband, Jack Bloodgood, in the East. Her part is being taken by her understudy, Edith Shayne, with much success.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Ten Nights in a Bar Room Dec. 19; good house; pleased. Columbia Opera co. 25. Over Niagara Falls 28. Two Merry Tramps 8. Quincy Adams Sawyer 12.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): Ten Nights in a Bar Room Dec. 16 large house; good performance. A Stranger from London 2. Hello, Bill 20.

FREMONT.—NEW LARSON THEATRE (W. A. Lowry, mgr.): A Midnight Express Dec. 25. Katherine Willard 28. Haverly's Minstrels 2. Quincy Adams Sawyer 4.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): Virginia Drew Trescott in Natania Dec. 21; excellent co.; fair business. The Midnight Express 30. Harry Beresford 11.

CENTRAL CITY.—GRAND (H. R. Glatfelter, mgr.): Satania Dec. 18; small house; good performance. Ten Nights in a Bar Room 23.

YORK.—AUDITORIUM (Joe Brown, mgr.): Old Arkansas Dec. 23. The Power Behind the Throne 29. The Girl from Chili 6. Quincy Adams Sawyer 11.

FAIRBURY.—NEW OPERA HOUSE (E. L. Simpkins, mgr.): Old Arkansaw Dec. 14; good co. and house. A Breezy Time 17; poor.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.): Haverly's Minstrels Dec. 30.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Fiske Jubilee Singers Dec. 20 to light house. Jack Glenister 26. Andrew Mack 4. Corse Payton Stock 11-16.——PARK THEATRE (John Stilles, mgr.): Bowery Burlesquers 17-19; good business; pleased. Dot Karroll co. in A Night in Chinatown 21-23; good houses; specialties excellent. Miss New York, Jr., 24-26. The Missouri Girl 28-30. Uncle Josh Spruceby 31-2.

DOVER.—CITY OPERA HOUSE (Charles M. Carson, mgr.; Charles E. King, bus. mgr.): Uncle Josh Spruceby Dec. 19; business fair; co. bad. Dot Karroll co. (return) 24-26.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): The Missouri Girl Dec. 22 canceled. Dot Karroll Comedy co. 28-2.

LACONIA.—MOULTON OPERA HOUSE (Henry Clow, mgr.): The Missouri Girl Dec. 31.

KEENE.—OPERA HOUSE (A. W. Quinn, mgr.): Miss New York, Jr., Dec. 23; good co. and business.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): Human Hearts Dec. 18; very satisfactory; small audience. Roger Brothers 19; full house. For Her Children's Sake 21 to light business. Van Horn subscription concert 22; large and delighted audience. Ninety and Nine 29, 30. Dockstader's Minstrels 31-1. The Volunteer Organist 2. Henry Irving 4. Annie Russell 5. Mr. Dooley 6.——MISHLER'S STATE STREET THEATRE (I. C. Mishler, mgr.): The Factory Girl 17, 18; full houses. Weber and Fields' Hoity-Toity 19; very large audiences. Daniel Ryan 21-26 opened to S. R. O. Plays: The Gilded Fool, The Fatal Wedding, A Midnight Marriage, The Great Ruby, Monte Cristo, All for Her, Virginius, Three Musketeers, and The Strike. A Working Girl's Wrongs 28-30. Wealth and Poverty 31. Under Southern Skies 1, 2. Deserted at the Altar 4-6. Show Girl 7-9. ALBERT C. D. WILSON.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.; Grant S. Riggs, bus. mgr.): Two Little Waifs Dec. 17-19; large business; co. excellent. His Sister's Shame 20-23 opened to fair business; co. poor. To Be Buried Alive 24-26. The Game Keeper 27-30. THOMAS J. McALEER.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Gardner, Howe and Campbell Dramatic co. Dec. 17-19 in The Convict; fair co. and business. Vaudeville 21-26, composed of May Duryea and Fred Walz in The Imposter, the Four Deniselttas, Ramsey Sisters, Delmore and Oneida, Collins and Collins, Prince Kokin, and Edison's kinetograph; first-class bill; good business. Thomas Jefferson in Rip Van Winkle 29. If Women Were Men 31, 1. Dockstader's Minstrels 2. Virginia Harned in Iris 8.——SAVOY THEATRE (Huntley and Moon, mgrs.): Stock co. 21-26; fair co. and business.

DOVER.—BAKER OPERA HOUSE (William H. Baker, mgr.): John W. Vogel's Minstrels Dec. 12 pleased large house. Rev. F. Dixon, lecture, 18; large audience pleased. Vernon Stock co. 21-26 opened to good business with A Debt of Honor. Other plays: The Strange Adventures of Miss Brown, The Green Hills of Erin, Two Married Women, A Spotted Calf, East Lynne, In Montana, and The Shadows of New York. Ethel Dyffryn co. 28-2.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): The Village Parson Dec. 18; small house; co. fair. Mamie Fleming co. 21-26; opening play Hand of Fate, before light house. On the Stroke of Twelve 1. Fiske Stock co. 4-9. Wife in Name Only 11. A Hidden Crime 15. Bennett-Moulton co. 18-23.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.). The Black Thorn Dec. 19; fair house and performance. Zig Zag Alley 22 failed to arrive. For Fair Virginia 25. Harrison-Adams co. 28-3. A Fight for Millions 6. Fiske Stock co. 11-17. The Volunteer Organist 18. A Desperate Chance 20. A Man of the World 25. Arrah-Na Pogue 29.

ELIZABETH.—LYCEUM THEATRE (Edwin Elroy, mgr.). No Wedding Bells for Her Dec. 17-19; fair business; production good. On the Stroke of Twelve 21-23 to light returns; performances good. Her Sister's Shame 24-26. A Hidden Crime 28-30. The Game Keeper 31-2.

RED BANK.—OPERA HOUSE (Charles R. Nieman, mgr.): R. V. Phelan Stock co. Dec. 7-12 closed good week, playing The Road to Ruin; good satisfaction. Howard Stock co. 28-9 in Outler Joe, Cumberland '61, Possum Ridge, and The Shadow of the Cross.

PATERSON.—OPERA HOUSE (John J. Geotchius, mgr.): Over Niagara Falls Dec. 21-23; light houses; co. fair. A Fight for Millions 24-26; good business; 28, capable. Terry McGovern Vaudeville co. 28-30. The Ninety and Nine 31-2. Bennett-Moulton Stock co. 4-9 (except 6). A Chinese Honeymoon 8.

BURLINGTON.—AUDITORIUM (S. Glasgow, mgr.): Her Sister's Shame Dec. 19; not up to the standard; business fair. The Heart of Chicago 25. Rip Van Winkle 28.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (F. P. Waring, mgr.): Colorado Glee Club Dec. 17; fine co.; to light house. Hills of California 21. The Midnight Express 28. A Millionaire Tramp 4. Andrews Opera co. in Birds of a Feather 19.

NEW YORK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): The Show Girl Dec. 21-26 attracted fine audiences; co., headed by Sam Mylie and Stella Mayhew, is a good one. Buster Brown 28-30. A Soldier of Fortune 31-2. Edward Harrigan 7.——BAKER THEATRE (John R. Boyle, mgr.): The Heart of a Hero 21-23; good houses; co. deserves praise. Humpty Dumpty 24-26 pleased fine attendance. The Flaming Arrow 28-30. A Desperate Chance 31-Jan. 2.——LYCEUM THEATRE (M. E. Wolff, mgr.): Cleveland German Theatre Stock co. in Johannis Feuer 21; fair. Richard Mansfield in Old Heidelberg 24; good. Joshua Whitcomb 25, 26, with Archie Boyd leading, to smug business. ——ITEM: Manager Boyle has annexed a handsome ladies' cafe to the Baker Theatre, with entrance direct from the auditorium. This is a greatly needed adjunct, and under the skillful management of Chief Usher Gagner will materially add to the popularity of the house. J. W. CARRUTHERS.

ELMIRA.—LYCEUM THEATRE (M. Reis, mgr.): Garside, Condit and Mack Stock co. Dec. 17-19 in Forgiven, Stronger than Death, Resurrection, Michael Strogoff, The Minister, and The Octoroon; excellent business. Hello, Bill 25. Soldiers of Fortune 26. Sadie Martinot in The Second Mrs. Tanqueray 28. Humpty Dumpty 31. Why Women Sin 1.——AUDITORIUM (E. H. Colburn, mgr.): Dark.——ITEMS: W. P. Murphy, proprietor of the Nichols House, Bath, N. Y., contemplates the erection of a modern theatre there.—Fire broke out under the stage of the Lyceum Theatre 19. It was extinguished with small loss.—The May Hillman co. closed at Auburn, N. Y., 19. J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Richard Mansfield Dec. 25. Forbes Robertson and Gertrude Elliott 31. The Country Girl 1. R. B. Mantell 2.——BASTABLE THEATRE (H. A. Hurtig, mgr.): Hello, Bill 21-23 was presented by an excellent co. to good business. The County Fair 24-26. Soldiers of Fortune 28-30. Buster Brown 31-2.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): A Buffalo Tragedy 17-19 to fair business; poor co. England's Pictures 20 drew large house. Humpty Dumpty 21-23; good performance and business. The Heart of a Hero 24-26. A Desperate Chance 28-30. The Flaming Arrow 31-2. Daniel Sully 4-6. E. A. BRIDGMAN.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): Hi Henry's Minstrels Dec. 15, 16; fair business. A Fool and His Money 18, 19, pleased fair houses. Harry Leighton in Othello 21, 22, would have done better and it not been so near the holidays. Daniel Sully in The Old Mill Stream 25, 26. Peck and His Mother-in-Law 28-31. James K. Hackett 1. A Country Girl 2.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Thelma 17-19; fair co. and business. The Missouri Girl 21, 22, did as well as was expected considering the time of year. Buster Brown 25. Richard Mansfield in Old Heidelberg 26. The Choir Boy of St. Mary's 28-31. CHARLES N. PHELPS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Aubrey Stock co. Dec. 21-26 (second week); plays and co. ordinary. The Light that Failed 29. Thelma 30. Daniel Sully 31. Vogel's Minstrels 1. The Heart of Maryland 2. Daniel Ryan co. 4-9. Payton Comedy co. 11-16. GEORGE C. MOON.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Hi Henry's Minstrels Dec. 18 to S. R. O.; poor performance. The Real Widow Brown 19; fair audiences; seemed to please. Othello 23; fair attendance; pleased. A Desperate Chance 25, 26. JOHN C. WALLER.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.): Hi Henry's Minstrels Dec. 25. The Light That Failed 28. The Heart of Maryland 1.——GRISWOLD OPERA HOUSE (M. Reis, mgr.): Thelma 21-23; co. and houses fair. First presentation of A Midnight Marriage by Hal Reid 24-26. Dan Sully in The Old Mill Stream 28-30.——LYCEUM THEATRE (R. H. Keller, mgr.): Superba 14-16; large houses. Hello, Bill 17-19; fair satisfaction. Looping the Loop 21-23; small houses. A Ragged Hero 24-26. Escaped from Sing Sing 28-30.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): David Higgins and Georgia Waldron in His Last Dollar Dec. 15 (benefit General Labor Assembly) pleased small house. A Runaway Wife 17 satisfied light house. The Gay Mr. Goldstein 19 fairly satisfied fair business. Garside, Condit and Mack co. 21-26 opened in Forgiven; large house; satisfying. Keystone Opera co. 30, 31. Daniel Sully 1. Cornell's Humpty Dumpty 4. Carner Stock co. 7-9. The Moonshiner's Daughter 11. Thelma 14. A Ragged Hero 16.

BINGHAMTON.—BIJOU THEATRE (J. P. R. Clark, mgr.): The Fays Dec. 14-18; capacity houses; excellent satisfaction. Stetson's U. T. C. 19; large business. The Real Widow Brown 21-23 pleased good houses. The Burglar 24-26.——ITEMS: The Press Club entertained Mr. and Mrs. Fay and Phil Staats 18.—Matt Fernan, formerly connected with the Stone Opera House, has been engaged as manager for the Fays and joined at Carbondale, Pa., 22.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): John W. Vogel's Minstrels Dec. 18; pleased; fair business. The Giant's Causeway 23. The White Mahatma 31-2.——EMPIRE OPERA HOUSE (I. Mitchell, mgr.): Saratoga 25 canceled. Midnight in Chinatown 25. Escaped from Sing Sing 26. Frederick H. Wilson co. 28-2 canceled. The Fays 28-2. Wife in Name Only 5.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Myrkle-Harder Stock co. Dec. 14-19 closed to large business and pleased with My Jim, Caught in the Web, The Naval Cadet, The Secret Dispatch, Little Alabama, Two Jolly Rovers, and A Hidden Crime. The Buffalo Tragedy 25, Othello 28. Pope Leo XIII Pictures 1. Marion Francis co. 4-9.

CORNING.—OPERA HOUSE (Wallace and Gilmore, mgrs.: H. J. Sternberg, res. mgr.): Paul Revere Dec. 17; small house. Sadie Martinot in The Second Mrs. Tanqueray 18; small house; good co. Burke-McCann co. 21-26 opened to fair business, presenting first half of week A Man in the Overalls, A Soldier of the Ranks, and The Prisoner of Windham. Humpty Dumpty 29.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Vogel's Minstrels Dec. 19; good business; pleasing performance. E. V. Phelan Stock co. 21-26 opened with The Planter's Wife to good business. Other plays: On the Wabash, A Southern Romance, The Still Alarm, Forgiven, Led Astray, A Woman's Victory, Resurrection; co. good. E. V. Phelan Stock co. 28-2.

LOWVILLE.—OPERA HOUSE (W. H. Egleton, mgr.): Marks Brothers co. Dec. 14-19 in For His Sake, The Montana Queen, A Mother's Heart, The Crimes of London, The Two Orphans, Under Two Flags, and The Little Minister; good co. and business. J. R. Price co. 28-30. Thelma 9.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): E. V. Phelan Stock co. Dec. 14-19 closed with The Still Alarm, Resurrection, and The Road to Ruin; light houses. John W. Vogel's Minstrels 25. Jere McAuliffe's Stock co. 28-2. Queen of the White Slaves 5. Miss New York, Jr., 6.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Sadie Martinot in The Second Mrs. Tanqueray Dec. 17; fair business; fine co. Rhe Lorraine co. 21-26. Thelma 28. England's Moving Pictures 1. Cornell and Sons's Humpty Dumpty 2. Othello 4. A Chinese Honeymoon 12. A. G. Field's Minstrels 14.

BOONVILLE.—COMSTOCK OPERA HOUSE (Traffarn and Sawyer, mgrs.): Parker Concert co. Dec. 4; good house; fine concert. The Real Widow Brown 9; good house and performance. Why Women Sin 16 canceled. Mr. Bob 18 (local).

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Looping the Loop Dec. 18; fair performance and business. Marion Francis Stock co. 25-2. Heart of Maryland 4. Vogel's Minstrels 5. Field's Minstrels 18.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, lessee; J. J. Waters, res. mgr.): Stetson's U. T. C. Dec. 28. The Wayward Son 29. J. S. Murphy 1. A Handsome Cabman 2.

AUBURN.—BURTIS OPERA HOUSE (R. S. Newton, mgr.): Hi Henry Dec. 22 pleased fair audience. The Flaming Arrow 25; S. R. O. The Scout's Revenge 31. Harry Leighton 1.

LYONS.—MEMORIAL THEATRE (Wallace and Gilmore, mgrs.): A Runaway Wife Dec. 19; small house; performance satisfactory. Local 22; good business and performance.

NORWICH.—CLARK OPERA HOUSE (L. R. Bassett, mgr.): The Burglar Dec. 22 pleased fair house. The Second Mrs. Tanqueray 29. A Handsome Cabman 1. A Ragged Hero 7.

WEEDSPORT.—BURRITT OPERA HOUSE (J. R. Palmer, mgr.): A Runaway Wife Dec. 21; fine co.; small audience.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): The Flaming Arrow Dec. 26. Peck's Bad Boy 30. The Moonshiner's Daughter 6.

FORT PLAIN.—FRITCHER OPERA HOUSE (Nelson Smith, mgr.): Hi Henry's Minstrels Dec. 28. Othello 30.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Carrie Nation in Ten Nights in a Bar Room canceled. Along the Kennebec 29.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, mgrs.): Stetson's U. T. C. Dec. 19 pleased fair house. The Gay Mr. Goldstein 28.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman Exchange, lessee; E. W. Glanche, local mgr.): Stetson's U. T. C. Dec. 23.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): The Lily and the Prince Dec. 17; good performance and business. Humpty Dumpty 31.

CLYDE.—OPERA HOUSE (Wallace and Gilmore, mgrs.): The Gay Mr. Goldstein Dec. 18 pleased fair house. Peck's Bad Boy 29.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Rhe Lorraine co. Dec. 29-1. James K. Hackett 2. Sir Henry Irving 7.

MATTEAWAN.—OPERA HOUSE (W. S. Dibble, prop.): Peruchi-Beldini co. Dec. 23-26.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): A Giant's Causeway Dec. 31.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (Whitlock Brothers, mgrs.): Blanche Walsh in Resurrection Dec. 14; excellent co.; good house. Land o' Cotton 19; poor co.; small house.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. F. Walker, mgr.): Imson and Edgar's Ideals Dec. 14-19 (except 16) presented Hopper, the Agent, A Sly Fox, The Stock Broker, A Man's Honor, and Upon the World, to light houses; co. below average. What Happened to Jones 16; fair business; pleased. Edison Kinetoscope co. 28. The Lost River 28. Human Hearts 1. A Colorado Waif 4. A Devil's Auction 7. A Girl from Sweden 12.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): What Happened to Jones Dec. 21; good business; fair performance. Imson and Edgar's Ideals 22-26. North Dakota State Band 27. Lost River 30. Human Hearts Jan. 4. The Colorado Waif 6. Devil's Auction 11.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): Sandy Buttom Dec. 14; fair house; pleased. Dode-Fiske Orchestra 30. Russell Musical Novelty co. 7. The Girl from Sweden 23. The Slave of the Mine 26.

OHIO.

URBANA.—MARKET SQUARE: Shay Opera co. in Il Trovatore to fair house; best of satisfaction. Allen Family Concert co. 25. Carmen 26. The Governor's Son 28.——ITEMS: Two Little Waifs 30 canceled.—This letter closes my twenty-fourth year with THE MIRROR. WILLIAM H. McGOWN.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, mgr.): Wilbur Opera co. Dec. 14-19; poor business; in Fra Diavolo, The Two Vagabonds, Said Pasha, Chimes of Normandy, The Mascot, Bohemian Girl, and Girofle-Girofla; good co. Aubrey Stock co. 21-26 opened to large business in The Prince and the Sword and continued to good houses in Devil's Island, Toll Gate Inn, The Land of the Living, Dangers of Paris, Lost in New York, For Love of a Woman, We 'Uns of Tennessee, Money Mad, and The Deserted Wife. East Lynne 28. Human Hearts 29. The Great Lafayette 30. Zig Zag Alley 31. A Man of the World 1. Why Women Love 2. Chester De Vonde Stock co. 4-9. Will H. Myers Stock co. 11-13. Two Little Waifs 14. The Flaming Arrow 16. Louis Russell in Dr. Jekyll and Mr. Hyde 17. Thomas Jefferson in Rip Van Winkle 20. His Majesty and the Maid 22. For Her Children's Sake 23. E. V. Phelan Stock co. 25-31.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Edward Morgan in The Eternal City Dec. 10; fine performance; to capacity. Charley Grapewin in The Awakening of Mr. Pipp 11, 12; good co.; to fair business. Jerome Sykes in The Billionaire 17; fair performance; good business. Creatore 18, 19. Eight Bells 21-23. Quincy Adams Sawyer 25, 26. The Governor's Son 29. The Prince of Pilsen 31. Mrs. Leslie Carter 1, 2.——PARK THEATRE (Harry E. Feicht, mgr.): The Night Before Christmas 10-12; good performances; capacity business. The Telephone Girl 14-16; pleasing co.; to S. R. O. Through Fire and Water 17-19. The Christian 21-23.

HAMILTON.—THE JEFFERSON (Tom A. Smith, mgr.): The Telephone Girl Dec. 18; good business; pleased. A Friend of the Family 19 (return) pleased two good houses. A Funny Side of Life 21; fair business; unsatisfactory performance. Clay Clement 28. The Governor's Son 31. David Harum 1. Alphonse and Gaston 2. Alice Fischer 5. When Johnny Comes Marching Home 7. The Sign of the Cross 9.——GLOBE OPERA HOUSE (Tom A. Smith, mgr.): Will H. Myers Stock co. 17-19; good business; in Through the Breakers, The Moonshiners and A Ragged Hero. Ina Lehr Stock 21-26 opened in In Old Virginia to good business. The Allens 28-2.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): The Prince of Pilsen Dec. 17; large and enthusiastic audience. New Eight Bells 19; small house; performance fair. A Man of the World 21; small house; leads good; support poor. The Johnstown Flood 25. Rose Cecilia Shay in Carmen and Il Trovatore 26. Al. G. Field's Minstrels 29. A Gentleman of France 4.——GRAND OPERA HOUSE (T. K. Albaugh, mgr.): Hearts Adrift 17-19; co. good; fair attendance. The Pride of Jennico 21-23; co. first-class; satisfactory attendance. When Women Love 24-26. Joe Welch in The Peddler 28-30.

STEUBENVILLE.—GRAND (W. R. Lippe, mgr.): Gorton's Minstrels Dec. 21; co. and performance poor. Congress of Nations 22. A Little Outcast 24. Driven from Home 25. The Earl of Pawtucket 30. A Gentleman of France 1. The Gay Mr. Goldstein 6. Pope Glee Club (local) 7. Shay Opera co. 9. Chester De Vonde Stock co. 11-16. Over Niagara Falls 18. The Flaming Arrow 19. A Hansom Cab Man 20. For Her Children's Sake 21. When Johnny Comes Marching Home 23. Hello, Bill 25. Her Only Sin 26. Buried at Sea 27. An Orphan's Prayer 30.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): The Darkest Hour Dec. 9; fair house. Young Tobe Hoxie 11; excellent performance. Driven from Home 12; large house. Dora Thorne 14 to excellent business. Eight Bells 17; satisfaction. The Prince of Pilsen 19; S. R. O. Queen of the Highway 23. Tess of the D'Urbervilles 25. Hearts of Oak 26. The Earl of Pawtucket 28.——PARK (Joseph Weber, mgr.): Pickings from Puck 14-19 to fair business. Hagenbeck's Trained Animals 21-28 opened finely. Hoity-Toity 4-9.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): Eight Bells Dec. 18 pleased good audience. Queen of the Highway 21; fair house and co. Hearts of Oak 23. Si Plunkard 25. When Women Love 28. Joe Welch Jan. 1. The Lily and the Prince 2. A Happy Tramp 4. Buried at Sea 5. Two Married Men 8. Two Little Waifs 11. Damon and Pythias 14. Dare Devil Dorothy 15. The Flaming Arrow 20. Tom Jefferson 23. Her Only Sin 25. When Johnny Comes Marching Home 29. Martin's U. T. C. 30.

CANTON.—THE GRAND (M. C. Barber, mgr.): The Prince of Pilsen Dec. 18 pleased very large audience. Night Owls Burlesquers 19 to fair business; performance poor. William Simms in Pickings from Puck 21; business and performance good. William Bonnelli and Rose Stahl in A Man of the World 22; business very light; good satisfaction. Queen of the Highway 24. Rose Cecilia Shay 25. Si Plunkard 26. Al. G. Field's Minstrels 28. The Earl of Pawtucket 29. Mabel McKinley 30.

LORAIN.—VERBECK THEATRE (F. R. Johnson, mgr.): Arizona Dec. 18; excellent satisfaction to large house. At Cripple Creek 19 pleased fair audience. The President's Daughter 22; light house. Nellie McHenry in M'liss 25. When Johnny Comes Marching Home 26. Heart of Oaks 29. The Beauty Doctor 1. Lovers' Lane 8. Under Southern Skies 9. The Sign of the Cross 12.

CAMBRIDGE.—COLONIAL THEATRE (H. B. Marston, mgr.): Young Tobe Hoxie Dec. 17; banner house of season; performance fine. Si Plunkard 19 drew well and pleased. A Little Outcast 25. Lovers' Lane 26. 'Way Down East 28.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Night Owls 15; fair attendance. Dora Thorne 18; fair audience; pleased. An Aristocratic Tramp 22.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Verna May co. Dec. 14-19; good co. and business. Plays: The Village Square, Little Vixie, The Mobile Express, A Desperate Chance, A Dangerous Game, and Jesse James. A Little Outcast 21; small business; excellent co. The Night Owls 22. A Foxy Tramp 31. Porter J. White's Faust 2. Cleveland's Minstrels 4. The French Spy 8.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, mgr.): Peck's Bad Boy Dec. 19; large audiences. When Johnny Comes Marching Home 25. The Beauty Doctor 29. Eugenie Blair 30. Florodora 1. Shay Grand Opera co. 5. Maud B. Booth 8. Walker Whiteside 9. James Kennedy co. 11-16. German Theatre co. 18. The Sign of the Cross 19. Human Hearts 21. A Happy Tramp 23.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith R. Thompson, mgr.): Dale and Parmer co. Dec. 21-26 opened in The Idol of Idaho; good house. Rose Cecilia Shay 30. Two Little Waifs 31. 'Way Down East 4. The Storks 8. Human Hearts 12. Just Struck Town 15. Her Only Sin 18. Si Plunkard 20. The Convict's Daughter 28.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): The Devil's Auction 17 pleased S. R. O. A Life's Mistake 18; fair house and performance. To Die at Dawn 19; fair house and performance. Two Married Men 21. Pickings from Puck 22. Bells 25. The Governor's Son 26. The Pilsen 28. When Johnny Comes Marching Home 29.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): Dora Thorne Dec. 21 pleased good business. Alice Archer in Jess of Bar Z Ranch 25. A Life's Mistake 29. Peck's Bad Boy 31. Lovers' Lane 4. Lyman Brothers in At the Races 8. Darkness and Daylight 21. Homespun Hearts 23. An Orphan's Prayer 27.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): The Billionaire Dec. 18. Charles A. Loder in A Funny Side of Life 19; fair performance; to two large houses. Dora Thorne 23. Clay Clement in The New Dominion 25. Two Little Waifs 26.——CITY HALL: Creatore's Italian Band 17; fine programme; very enthusiastic audience.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): The Night Before Christmas Dec. 16; fair business; pleased. The Telephone Girl 19; poor co. and performance; house good. Hearts of Oak 21; fair house; pleased. Valeska Storbeck in Carmen 25. Queen Highland co. 26. The Prince of Pilsen 29. Alphonse and Gaston 1.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, mgr.): An Aristocratic Tramp Dec. 12; topheavy house. The Prince of Pilsen 15; excellent attraction; full house. A Devil's Auction 16; fair co.; poor house. Firemen's Benefit 17, 18 to fair business. The President's Daughter 25. Damon and Pythias 26. When Johnny Comes Marching Home 31.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): The President's Daughter 17; fair business. A Life's Mistake 19; light house; fair. Eight Bells 24. The Queen of the Highway 25. The Prince of Pilsen 26. Rose Shea's Opera co. 29. David Harum 31. Peck's Bad Boy 1.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry C. Gordon, mgr.): A Little Outcast Dec. 16; good performance; business fair. David Harum 17; fair house; pleased. Quincy Adams Sawyer 18 pleased good business. Two Little Waifs 25. P. C. C. Minstrels (local) 1. Myers Stock co. 5-7.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Layer, mgr.): Minnelli Brothers Dec. 14-19; good co. and business. Plays: The Only Girl, The Coast of Maine, In the Whirlpool, The Golden Cliff, Little Nugget, and Beyond the Rockies. Dennison Glee Club 22. The Johnstown Flood 2.

BOWLING GREEN.—CHIDESTER THEATRE (J. T. Hutchinson, mgr.): Dark Dec. 14-19. Two Married Men 25. An Orphan's Prayer 26. Hearts of Oak 30. Man to Man 1. Johnstown Flood 4. Side Tracked 20. Cleveland's Minstrels 28. Doings of Mrs. Dooley 28. The Flaming Arrow 30.

ATHENS.—OPERA HOUSE (Slaughter, Finsterwald and Hedge, mgrs.): A Little Outcast Dec. 18; fair house; excellent performance. Porter J. White's Faust 21 pleased. A Royal Slave 24. Porter J. White in Francesca da Rimini 30.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): A Little Outcast Dec. 19; good house; very well pleased (receipts $259.50). The Telephone Girl 26. Lovers' Lane 1. Two Little Waifs 6.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): At Cripple Creek Dec. 16 pleased good house. A Little Outcast 22. Al. G. Field's Minstrels 28. The Lily and the Prince 31. The Great Lafayette 5. Two Little Waifs 9.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, mgr.): Rose Cecilia Shay in Il Trovatore Dec. 16; fair house; excellent co. Cutler and William's Stock co. 21-26. James O'Neil 28. Lovers' Lane 31. A Life's Mistake 1.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLain, mgr.): An Aristocratic Tramp Dec. 9 disappointed small house. To Die at Dawn 17 pleased light house. Porter J. White 28. Ohio State University Glee Club 1. 'Way Down East 7.

COSHOCTON.—SIXTH STREET THEATRE (Joe Callahan, mgr.):

in Captain Dieppe 19; good co. and business. The Village Postmaster 25. Robert Emmet Mary Emerson in His Majesty and the Maid 28. Rickstadter's Minstrels 29. Sadie Martinot in The Second Mrs. Tanqueray 1. Thomas Jefferson in Rip Van Winkle 4. Annie Russell 7.——GRAND OPERA HOUSE (Harry Brown, mgr.): The Flaming Arrow 17-19; good co.; large business. Why Women Sin 21-23; fair co.; large business. The Scout's Revenge 24-26. The Fatal Wedding 28-30. The Village Parson 31-2.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): Rebecca Warren in Tess of the D'Urbervilles Dec. 16 to good business; co. good. Rose Coghlan in The Greatest Thing in the World 18 to good business; co. good. Hickman Brothers in Down and Up 25. The Messiah (local) 30. Gorton's Minstrels 1. The Great Lafayette 2. Girls Will be Girls 4. For Her Children's Sake 8. A Gentleman of France 12. The White Slave 15. His Majesty and the Maid 16. Hello, Bill 18. The Crisis 23.——GRAND OPERA HOUSE (Harry Beeson, mgr.): Dark. The Bowery Masqueraders 24 failed to appear. Ten Nights in a Bar Room 26. Trinity Chimes 9. City Club Burlesquers 13.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, mgr.): Whse Coons Colored Comedy co. Dec. 15 failed to appear. Just Struck Town 16; fair house; poor performance. Charles F. Edwards Stock co. 21-26 played first half of week The Boodman. One of the Many, and Niobe to deservedly good houses. County Institute 29-31. Thelma 1. For Her Sake 2. His Majesty and the Maid 8.——ITEM: The electric railway, connecting all the surrounding towns with Philipsburg, opened for traffic 23, and will prove of the greatest value to the opera house.

READING.—TEMPLE THEATRE (Charles B. Stevens, mgr.): Weber and Fields' Hoity-Toity Dec. 18; house and performance good. Wormwood's Monkey Theatre 19 pleased fair house.——GRAND OPERA HOUSE (George M. Miller, mgr.): Emma Bunting co. 24-26. Plays: The Devil's Kitchen, The Princess of Patches, and To Be Buried Alive; performances and houses good.——ACADEMY OF MUSIC (John D. Mishler, mgr.): Thomas E. Shea in Dr. Jekyll and Mr. Hyde 18.

HARRISBURG.—NEW LYCEUM THEATRE (Reis and Appell, owners; Joseph Frank, local mgr.): The Rogers Brothers in London Dec. 17; good audience. Sadie Martinot in The Second Mrs. Tanqueray 25. Annie Russell in Mice and Men.——GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): E. V. Pheland Stock co. 14-19; fair business; well pleased audiences. The Way of the Wicked 21, 22 to small house. Wealth and Poverty 25, 26.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): Irene Myers co. Dec. 14-19; very successful week's engagement; strong cast. Plays: On the Stroke of Twelve, The Heart of Colorado, The Counterfeiters, Man to Man, The Two Orphans, and War on Women. Rebecca Warren in Tess of the D'Urbervilles 21; excellent performance; light business. Gorton's Minstrels 24. Young Tobe Hoxie 25. An Aristocratic Tramp 26.——CITY OPERA HOUSE (E. H. Sackville, mgr.): Bennett-Moulton co. 28-2.

ALLENTOWN.—LYRIC THEATRE (Mishler and Werman, mgrs.): Thomas Shea Dec. 12-19; good co.; satisfactory business. Plays: The Pledge of Honor, The Voice of Nature, Dr. Jekyll and Mr. Hyde, Banished by the King, The Slaves of Sin, The Bells, and Hell Gate. John Drew in Captain Dieppe 18 pleased large audience. The Way of the Wicked 20. The Volunteer Organist 20. Miss Bob White 30. Aubrey Boucicault in Captain Charles 31. For Fair Virginia 1. The Village Postmaster 2.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): Lady Othello, hypnotist, Dec. 16, 17 to small houses. E. J. Carpenter's For Her Sake 19 to good business; fine performance. Local 21; for benefit of Butler sufferers to crowded house (receipts, $500). Just Struck Town 29. City Club Burlesquers 1. The Moonshiner's Daughter 2. The Bowery Masqueraders 4. A. G. Field's Minstrels 6. The Sign of the Cross 7. Thomas Jefferson in Rip Van Winkle 8. Howe's Moving Pictures 9.

BELLE VERNON.—OPERA HOUSE (Elson Hommel, mgr.): The Heart of Texas Dec. 16; fair audience well pleased. A Foxy Tramp 18 failed to appear. Jesse James, the Bandit King 19; poor performance and business. Bowery Maidens Burlesquers 26 canceled. Hilda Tucker co. 28-26. Gorton's Minstrels 30. Mason Brothers' Ten Nights in a Bar Room 1. Verne May Stock co. 7-9 canceled. A Runaway Match 11. At Cripple Creek 13. A Homespun Heart 16.

NORRISTOWN.—GRAND OPERA HOUSE (M. Reis, mgr.; C. J. Carpenter, res. mgr.): The Wormwood Vaudeville and Trained Animal co. Dec. 18; fine performance; business fair. Cook-Church co. 21-26; good co.; fair business. Plays: An Actor's Romance, The Power of Love, American Dollars, East Lynne, Romeo and Juliet, A Rough Rider's Romance, Gypsy Jack, and The Dice of Death. Miss Bob White 29. Wealth and Poverty 30. The James Boys in Missouri 1. The Burglar 2.

BEAVER FALLS.—LYCEUM THEATRE (S. Hamauer, mgr.): Humpty Dumpty Dec. 16; business and co. fair. The Moonshiner's Daughter 19; business and co. good. The Prince of Pilsen 24. At Cripple Creek 25. A Little Outcast 26. A Man of the World 29. A Gentleman of France 31. Why Women Sin 1. A Homespun Heart 2. Lyman H. Howe's Moving Pictures 4. Hilda Tucker 7-9.——SIXTH AVENUE THEATRE (Veock and Bohrkoetz, mgrs.): Dark.

LANCASTER.—FULTON OPERA HOUSE (Yeckley and Gleim, mgrs.): Roger Brothers in London Dec. 19 pleased crowded house. City Club Burlesquers 21 entertained a topheavy house. The Village Grocer 22 failed to appear. Zig Zag Alley 23. The Sign of the Cross 26. Huntley-Moore co. 28-2 (except 30). The Volunteer Organist 30. A Royal Slave 4. A Chinese Honeymoon 5. The Village Postmaster 6.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Rebecca Warren in Tess of the D'Urbervilles Dec. 18; excellent performance. Conroy-Mack co. 21-26 opened in A Young Girl Saved to good house. Other plays: A Woman's Love and A Woman of the World. Gordon's Minstrels 28. Down and Up 30. The Great Lafayette 4. A Homespun Heart 7. An Orphan's Prayer 9. City Club Burlesquers 12. Her Majesty, the Maid 19. Hello, Bill 23.

TITUSVILLE.—VERBECK THEATRE (Jack Stafford, mgr.): The Princess Chic Dec. 17 pleased good house. Rebecca Warren 23 in Tess of the D'Urbervilles; good co.; fair business. The Moonshiner's Daughter 26. Stetson's U. T. C. 1.——ITEM: The deal with J. R. Smiley to assume the management of the local house having fallen through, Manager Stafford has again taken charge.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Himmelein's Ideals Dec. 14-19; satisfaction; to fair patronage. Plays: The Black Flag, Northern Lights, The Sultan's Daughter, The Great Devereaux Case, Back Among the Old Folks, and Eagle's Nest. City Club Burlesque co. 22 entertained good house. The Policy Players 28. Paul Revere 30. The Volunteer Organist 31. Dilger-Cornell co. 1, 2.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): The Darkest Hour Dec. 15; good co.; small house. Empire co. 19 canceled. Hilda Tucker 21, presenting Her Fatal Sin; small house; fair performance. Rooney Boys 22; good house and performance. Durno the Mysterious 25. A Homespun Heart 26. Gorton's Minstrels 29. Down and Up 31.

OIL CITY.—VERBECK THEATRE (George H. Verbeck, mgr.): For Her Sake Dec. 17 did not draw as well as it deserved. The Princess Chic 18; fine co.; poor business. Rebecca Warren in Tess of the D'Urbervilles 24. The Moonshiner's Daughter 28. The Great Lafayette 29. 31 Plunkard 29. The Raven 30. Stetson's U. T. C. 31. Katzenjammer Kids 1. Robinson Stock co. 4-9.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): Hearts of Gold Dec. 14, For Her Children's Sake 16, and For Poverty's Sake 24, 25, all failed to appear. Dilger-Cornell co. 17-19 in The Princess of Patches, Enemies for Life, The Minister's Brother, and Dice of Death to capacity; audiences pleased. A Homespun Heart 21; poor co. to fair business.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeben, mgrs.): Emma Bunting Dec. 15-19 in In Dixie's Land, The Devil's Kitchen, The Real Lord Lennox, To Be Buried Alive, A Daughter of the South, and The Lady from Laramie; fair business and appreciative audiences. Isabel Irving in The Crisis 25. Sadie Martinot in The Second Mrs. Tanqueray 26.

GREENSBURG.—KRAGGY THEATRE (R. G. Curren and Good Co., mgrs.): Bowery Masqueraders Dec. 18 pleased large house. Ten Nights in a Bar Room 22; good co.; fair business.——ST. CLAIR THEATRE (Good and Co., mgrs.): The Sign of the Cross 16 to good house; very creditable co. Rose Coghlan 18 canceled. Home Spun Heart 25. The Great Lafayette 26.

NEW CASTLE.—OPERA HOUSE (Jacob F. Kenklinger, mgr.): Aubrey Stock co. Dec. 17-19 in The Prince and the Sword, Devil's Island, For Love of a Woman, and Dangers of Paris; co. good; business fair. The Queen of the Highway 22 pleased topheavy house. The Great Lafayette 29. The Earl of Pawtucket 31. Zig-Zag Alley 1. At Cripple Creek 2.

TYRONE.—ACADEMY OF MUSIC (E. J. Pruner, mgr.): Chicago Glee Club Dec. 17 pleased large audience. Ten Nights in a Bar Room 18; up-to-date with good musical specialties. The Darkest Hour 28. Catharine Ridgway Concert co. 29. At Cripple Creek 30. For His Child's Sake 31. E. J. Carpenter's For Her Sake 1. Young Tobe Hoxie 13. Weary Willie Walker 14. Are You a Mason 15.

BRADFORD.—NEW BRADFORD THEATRE (Fred H. Marcille, mgr.): This new playhouse, erected by a stock co. at a cost of over $100,000, was formally opened by The Prince of Pilsen Dec. 21, 22; the music and singing pleased packed houses. A Gentleman of France 26. The Gay Mr. Goldstein 27. Zig Zag Alley 5.

MAHANOY CITY.—KAIERS GRAND OPERA HOUSE (James J. Quirk, mgr.): Isabel Irving Dec. 18 in The Crisis delighted large audience. Barney Gilmore 29. The Sign of the Cross 30. Mary Emerson 1. A Little Outcast 8.——HERSKER'S NEW THEATRE (Harry Knaublach, mgr.): In Old Virginia 1.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Tess of the D'Urbervilles Dec. 22; satisfactory co.; light attendance. Hearts of Oak 25. A Gentleman of France 29. Field's Minstrels 31. A Homespun Heart 1. Stetson's U. T. C. 4. 31 Plunkard 7. Thomas Jefferson, Jr., 13. The Heart of Maryland 15. Isabelle Irving in The Crisis 19.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): Rentfrow's Jolly Pathfinders Dec. 14-19 closed to fair business in Hooligan's Luck, Faust, A Boy Detective, and The James Brothers in Missouri. City Club Burlesquers 25. Dilger-Cornell co. 28-31. R. J. Carpenter's For Her Sake 12.

SHARON.—MORGAN GRAND OPERA HOUSE (L. S. Morgan, mgr.): Byrne Brothers in Eight Bells Dec. 16; good house; pleasing performance. At Cripple Creek 23. Hearts of Oak 24. An Aristocratic Tramp 25. A Man of the World 26. 31 Plunkard 28. Porter J. White's Faust 31. Al. G. Field's Minstrels 2.

JEANNETTE.—BYERS THEATRE (F. S. Byers, mgr.): Bowery Burlesquers Dec. 17 pleased fair business. Bowman's Electric Entertainers 19 pleased fair house. Bowery Masqueraders (return) 24. Guy Brothers' Minstrels 31. Down and Up 2. Young Tobe Hoxie 9. An Aristocratic Tramp 16.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): For Her Children's Sake Dec. 26. The Village Postmaster 28. Kidnapped in New York 31. His Majesty and the Maid 2. Murray and Mackey co. 4-9. Through the Center of the Earth 12. Under the Polar Star 19.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Weary Willie Walker 18 to fair business; performance very disappointing. Mary Emerson 21. Duncan Clark's Female Minstrels 5. Girls Will be Girls 8. Dilger-Cornell co. 11-13. Through the Center of the Earth 15.

YORK.—OPERA HOUSE (R. C. Pentz, mgr.): The Blackthorn Dec. 22; good co.; poor business. City Club Burlesque co. 23; fair co.; poor business. Murray and Mack Stock co. 24-2. A Chinese Honeymoon 4. James Boys in Missouri 6. Quincy Adams Sawyer 7. A Man of the World 9.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, lessee; F. W. Wegiman, mgr.): Guy Brothers' Minstrels Dec. 28. At Cripple Creek 29. For Her Sake 30. The Moonshiner's Daughter 29. Zig Zag Alley 30. Trinity Chimes 1.

CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): Mary Emerson in His Majesty and the Maid Dec. 25. Hello, Bill 26. Why Women Sin 29. Sadie Martinot 30. Thomas Jefferson 31. The Village Fool 1.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Prince of Peace Dec. 18 (local); light business; good entertainment. Rebecca Warren 19 in Tess of the D'Urbervilles; excellent production; good house.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packard, mgr.): For Her Children's Sake Dec. 29. An Aristocrat 7. Al. H. Wilson 13. Aubrey Stock co. 18-23. Humpty Dumpty 28. Two Little Waifs Feb. 3. The Game Keeper 9.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): The Princess Chic Dec. 19 pleased fair house. Charles Dalton in A Gentleman of France 25. Stetson's U. T. C. 30. The Minister's Daughter 1. The Sign of the Cross 8.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenimen, mgr.): Weary Willie Walker Dec. 22; pleasing performance; fair business. The Fatal Wedding 26. Over Niagara Falls 1. Kidnapped in New York 2. Anita Stock co. 7-9.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): A Man of the World Dec. 18; good co. to light attendance. Cornell's Humpty Dumpty 19; good co. to large audience. The Lily and the Prince 29. Al. G. Field's Minstrels 1.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, mgr.): Slide Tracked Dec. 16 pleased fair audience. When Knighthood Was in Flower; excellent performance; good business. Rentfrow's Jolly Pathfinders 28-4.

SHENANDOAH.—THEATRE (Arthur G. Snyder, mgr.): In Old Virginia Dec. 19; small house pleased. Weary Willie Walker 21; fair business satisfied. Kidnapped in New York 30. His Majesty and the Maid 1.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; George S. Spang, mgr.): King Dramatic co. Dec. 21-26; good co.; fair houses. Church-Cook Stock co. 28-2.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hansemann, mgr.): The Way of the Wicked Dec. 19; business fair. The Sign of the Cross 25. City Club Burlesquers co. 28. Under Southern Skies 29.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Edwards Stock co. Dec. 17-19 opened with The Boodman, Niobe, Cinderella, and Deadwood Dick; fair business; good co. Just Struck Town 28.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Under Southern Skies Dec. 11; good co. and house. Minstrels 25. Quincy Adams Sawyer 9.

CARLISLE.—OPERA HOUSE (William H. Bretz, mgr.): Rentfrow's Jolly Pathfinders in Hooligan's Luck; fair house; good performance. Dilger-Cornell co. Dec. 25, 26.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, mgr.): Roney's Boys Concert co. Dec. 19 pleased fair house. East Lynne 26. Hickman Brothers 28.

FOREST CITY.—MANZER OPERA HOUSE (T. C. Manzer, mgr.): Burke-McCann Comedy co. Dec. 13-15; good business; fair co. Wine, Woman and Song Burlesque co. 25.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): The Prince of Pilsen Dec. 23; best of satisfaction; to S. R. O. Just Struck Town 25. Aubrey Stock co. 28-5.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, mgr.): The Moonshiner's Daughter Dec. 21; good house and co. 31 Plunkard 30.

RIDGWAY.—OPERA HOUSE (James E. Martinia, mgr.): For Her Sake Dec. 18 pleased fair audience. Just Struck Town 28.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Dark.

RHODE ISLAND.

WESTERLY.—OPERA HOUSE (C. B. Bliven, mgr.): Peck's Bad Boy 15 pleased small audience. Imperial Stock co. 21-25 opened with The Gates of Justice to poor business; co. weak. The Eleventh Hour 2.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): The New County Fair Dec. 18; good performance; to fair business. Local 25. U. T. C. 29 canceled.

PAWTUCKET.—MUSIC HALL (D. R. Buffinton, mgr.): The Power of the Cross Dec. 21-26; good houses; well received. Next attraction, May Blossom.

SOUTH CAROLINA.

SUMTER.—ACADEMY OF MUSIC (Abe Ryttenberg, mgr.): Tasca's Band Dec. 3; fair business; performance good. Quinlan and Wall's Minstrels 5; performance fair; business poor. Mildred and Rouclere 15; performance first-class; fair business. Helen May Butler's Band 22; performance good; business poor.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Blanche Walsh in The Resurrection Dec. 18, 19; intensely interesting play; well produced; light business. Dave Warfield 25. Kelcey and Shannon 26.

COLUMBIA.—COLUMBIA THEATRE (Smithdeal and Brown, mgrs.): Blanche Walsh in The Resurrection Dec. 16; strong presentation; fair audience. David Warfield 24.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, mgr.): Rudisill Concert co. Dec. 16 canceled. Land o' Cotton 17; good co.; small house. Mildred and Rouclere 22, 23. Ferguson Stock co. 24.

SOUTH DAKOTA.

HURON.—GRAND OPERA HOUSE (J. Dunn, mgr.): Zingarri Repertoire co. Dec. 7-12 in The Senator's Daughter, Divorced, Foxy Papa, Not Guilty, and Katherine; fair business; poor co. The Metropolitans 18; good house and co. A Stranger from London 16 failed to appear. Le Febre Saxaphone Quartette 22. The Midnight Express 6. Paul Laurance Dunbar (Y. M. C. A.) 11. Battery "A" Minstrels (local) 14, 15. Peck's Bad Boy 23. Durno, magician, 26. Walker Whiteside 28.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): A Stranger from London Dec. 19, 20 canceled.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheets, mgr.): Mrs. Langtry in Mrs. Deering's Divorce Dec. 17 pleased large house. Dockstader's Minstrels 18, 19; good co and business. Jefferson De Angelis 24. A Friend of the Family 25, 26. The Cavalier 29, 30. Eternal City 1, 2.——GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in The Power of Justice 14-19 pleased large houses. Two Little Sailor Boys 21-26 pleased large houses. The Poor Relation 28-1.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Lew Dockstader's Minstrels Dec. 17; excellent performance; small house. David Warfield in The Auctioneer 19 pleased large house. Mrs. Langtry in Mrs. Deering's Divorce 22; excellent co.; small audience. A Friend of the Family 24. That Imprudent Young Couple 25. Eliza Proctor Otis 26. The Cavalier 28. David Harum 29. The Prince of Pilsen 31. A Hot Old Time 1.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): David Warfield in The Auctioneer Dec. 15 well received by good house. Boston Ladies' Symphony Orchestra 19 pleased fair audience. Mrs. Langtry presented Mrs. Deering's Divorce 21 to well pleased audience. A Friend of the Family 22, 23. The Cavalier 25, 26. David Harum 28. Eliza Proctor Otis 29. A Hot Old Time 31.

JACKSON.—MARLOWE THEATRE (Woerner and Tuckfield, mgrs.): Barlow Minstrels Dec. 15; fair house. Ward and Vokes in A Pair of Pinks 17; crowded house; satisfactory performance. Hedda Gabbler 19; small audience; pleasing performance. The Memphis Glee Club 28.

BRISTOL.—HARMELING OPERA HOUSE (Fowler and Taylor, mgrs.): McGuinness-Woodruff co. Dec. 21-26 in The Moonshiner, Dad's Gal, In Colorado, and Kit Carson; poor business; specialties good. Elita Proctor Otis 26 in Hedda Gabler.

MURFREESBORO.—CITIZENS' THEATRE (Avent, Fox and Lytle, mgrs.): Dark Dec. 14-19. May Sargent 19 failed to appear. The Iron Mask 1.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Thelma Dec. 16; poor attraction; light attendance. Louis James and Frederick Warde in Alexander the Great 17 to capacity; excellent. In Old Kentucky 18; fair; good attendance. Ten Nights in a Bar Room 20; poor performance; good attendance. Howard Kyle in Rosemary 23. Peck's Bad Boy 26. The Fatal Wedding 27. Gus Sun's Minstrels 28. The Burgomaster 29. Black Patti Troubadours 30. Royal Lilliputians 31.——EMPIRE OPERA HOUSE (Brady and Clarke, mgrs.): Harry Corson Clarke Stock co., fourth week of engagement, presented Betsy to good attendance; exceptionally strong co.

DALLAS.—THEATRE (George Ansy, mgr.): Billy Kersand's Minstrels Dec. 14 pleased topheavy house. In Old Kentucky 15 to very good business. Peck's Bad Boy 16 deserved better business. The Smart Set 17, 18 did not deserve any better business than they played to. The Convict's Daughter 19 drew very well; co. ordinary. James and Warde 21. Helen Grantley 22. The Little Homestead 24. The Mummy and the Humming Bird 25. A Chinese Honeymoon 26.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Albert Taylor co. Dec. 14-19; good performances and business. Plays: A Fool and His Money, Don Caesar de Bazan, The Slope of the Alamo, The Girl from 'Frisco, The Three Musketeers, Way Down East, and John Martin's Secret. Ten Nights in a Bar Room 24. Gus Sun's Minstrels 25. Two Married Men 28.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Peck's Bad Boy Dec. 15 to well filled house. In Old Kentucky 16 to fair house; performance pleasing. Thelma 17; good house and co. The Convict's Daughter 18; fair audience; pleasing performance. The Smart Set 19 to topheavy houses; performance above the average.

TEXARKANA.—HARDIN OPERA HOUSE (James M. Drake, mgr.): The Smart Set (return) Dec. 14 pleased good house. Eller's Ten Nights in a Bar

(Continued on page 25.)

CORRESPONDENCE.

(Received too late for classification.)

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, mgr.): Was She to Blame Dec. 16; very poor performance to light business. Circumstantial Evidence 17; fair performance and business. Her Only Sin 18; fair performance and business. The Burgomaster 22; good performance to large business. Thelma 25. A Gambler's Daughter 26. Jefferson De Angelis 28. The Merchant of Venice 31. Quinlan and Wall's Minstrels 1. West's Minstrels 2. Ward and James 4. Lady Audley's Secret 5. Howard Kyle 9. My Friend from Arkansas 11. Haverly's Minstrels 12. Weary Willie Walker 14. The Fatal Wedding 15. King Dodo 16. The Cavalier 18. Dave Warfield 22, 23. Jefferson Boys 25, 26. Gran Opera co. 27, 28.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Are You a Mason Dec. 14-16; fair business; satisfactory performance. Alberta Gallatin in Ghosts 24-26.——BURBANK THEATRE (Oliver Morosco, lessee): Neill-Morosco co. 13-19; fine production of The Sporting Duchess to good business.——GRAND OPERA HOUSE (Clarence Drown, lessee): James Keene and co. 13-19 did well with Dr. Jekyll and Mr. Hyde; large houses. A Millionaire Tramp 20-26. Spotless Town 27-2.——THE CASINO (Jacob Waldeck, mgr.): Will open 21 with Weber and Fields' Pousse Cafe. In connection with this theatre is a musee of interesting wax figures and the most complete and best equipped billiard parlor in the city. Prevailing prices will be 25, 50 and 75 cents.

COLORADO.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): The Midnight Express Dec. 17; good business. Temple Male Quartette 21; fine business; good programme. Under Two Flags 26. Haverly's Minstrels 28. Colorado College Glee Club 4.

CONNECTICUT.

NEW LONDON.—OPERA HOUSE (James P. Neilan, mgr.): Indian Maidens Dec. 18; fair and well pleased audience.

INDIANA.

VINCENNES.—MacJIMSEY'S THEATRE (Frank Green, mgr.): The Punkin Husker Dec. 19 drew well. Guy Stock co. 21-26 opened in My Jim in a creditable manner. Other plays: Wicked London, The Gambler, Slaves of Russia, The Smugglers, and The Brand of Cain. Eben Holden 29. Walker Whiteslides 30. Old Pike Road 1.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, prop.): Alice of Wonderland (local) Dec. 25. Human Hearts 30. Peck's Bad Boy 4. The Fatal Wedding 13. Mickey Finn 18.

INDIAN TERRITORY.

CADDO.—NEW OPERA HOUSE (Amos K. Bass, mgr.): Ten Nights in a Bar Room Dec. 18; poor co. to poor business.

IOWA.

CLINTON.—THE CLINTON (C. E. Dixon, bus. mgr.): Katzenjammer Kids Dec. 17; good business. The Lighthouse by the Sea 22 (evening); light business. The Chicago University Glee Club 22 (matinee); fair attendance; fine concert. A Run for Her Money 23; fair business. Lazell-Vernon co. 25. The Billionaires 26. Sam T. Jack's co. 28. Shore Acres 30. The Isle of Spice 31. Vanity Fair Burlesquers 2. The Wizard of Oz 4. Brooke's Band 5. Polly Primrose 6.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Leon Herrmann Dec. 18 pleased fair house. A Bunch of Keys 19; fair business; co. good. Ole Olson 26 canceled. Campbell's Folks 26 canceled. Harry Beresford 28. Martin's U. T. C. 29. Arizona 31. A Messenger Boy 1. Mr. Jolly of Joliet 6.

KANSAS.

PITTSBURG.—OPERA HOUSE (W. W. Ball, mgr.): At Pike's Peak Dec. 16; fair house; poor co. My Friend from Arkansaw 18; good house; fair co. A Montana Outlaw 19; large house; well pleased. The Missouri Girl 22. The Devil's Lake 23. A Royal Slave 26. The Silver Slipper 27. Down Mobile 28. Side Tracked 1. Down by the Sea 4. The Convict's Daughter 7. Maloney's Wedding 8. The Power Behind the Throne 9.

INDEPENDENCE.—AUDITORIUM (R. Hosier, mgr.): Stetson's U. T. C. Dec. 19; S. R. O.; excellent performance. A Country Kid 23. At Pike's Peak 26. A Devil's Lane 28. Schumann Concert co. 30. The Missouri Girl 4. Peck's Bad Boy 7. In a Woman's Power 12. The Convict's Daughter 13. The Game Keeper 20. Uncle Josh Spruceby 26.

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KENTUCKY.

PADUCAH.—THE KENTUCKY (James S. Baglish, mgr.): Ward and Vokes in A Pair of Pinks Dec. 18 pleased crowded house. Earl Doty in The Iron Mask 20; interesting performance to poor business. Why Women Sin 23. The Eternal City 24. William H. West's Minstrels 29. Clay Clement in The New Dominion 1. Her Only Sin 2. The Convict's Daughter 4. Quinlan and Wall's Minstrels 6. David Harum 7.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Dark. The Hottest Coon in Dixie, New Octoroons, and Hutchinson's Minstrels all failed to appear. Clay Clement Dec. 31. Why Women Sin 2.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Howard Kyle in Rosemary Dec. 15; small house; fair performance. The Silver Slipper 16; crowded house; good performance. A Chinese Honeymoon 17 to capacity; excellent co. Thelma 20; fair production and house. Billy Kersand's Minstrels 25. James and Warde 27, 28. S. Miller Kent 29. McIntyre and Heath 30.

OPELOUSAS.—SANDOZ OPERA HOUSE (Adolphe Jacobs, mgr.): McDonald-Scott co. Dec. 14-19; very poor co.; light business. Plays: Broken Hearts, Kentucky Partner, The Ranch King, Two Jolly Rovers 19, 20; co. and business fair. Black Patti Troubadours 24.

MAINE.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Culhane, Chace and Weston's Minstrels Dec. 22 satisfied good house. The Missouri Girl 7.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, mgr.): The Heart of Maryland Dec. 17; fair business and performance. Peck's Bad Boy 19; small house. Captain Charles Mason Fuller lectured 20 on "The Panama Canal" to small audience. Arrah-Na-Pogue 25, 26. Stetson's U. T. C. 29, 30. Andrew Mack 31.——BIJOU (Henry Myers, mgr.): A Little Outcast 17-19; drew fairly; pleased. A Hidden Crime 21-23; small business. At Cripple Creek 24-26. Wedded and Parted 28-30. Martin's U. T. C. 31-2.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): Dr. Fox Dec. 11 lectured to packed house. Bennett and Moulton co. 14-19; good co.; good business. Plays: A Daughter of the People, Outcasts of Society, The Belle of Virginia, Shipwrecked, The Lyndon Bank Robbery, The Strike at Murdock Mills. Annual Christmas Ball 28. The Operator's Daughter 29. New Year's Ball 30. Klark-Urban co. 4-9.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Harcourt Comedy co. Dec. 21-26 opened in Love and Money to good house. Andrew Mack in The Bold Soger Boy 30. U. T. C. 2. Bennett-Moulton co. 4-16.

MICHIGAN.

MANISTEE.—RAMSDELL THEATRE (Charles M. Southwell, mgr.): A Romance of Coon Hollow Dec. 15; good performance and business. Junius Howe's Comedians, who have been rehearsing here for a week, opened with Too Rich to Marry 17 and Other People's Money 18; excellent performances to large business. Knute Erickson in A Man from Sweden 25. Dare Devil Dorothy 28. As You Like It 30. Kilties' Band 2.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): The Silver Slipper Dec. 17; large audience; good performance. Lewis Morrison in Faust 18; good performance; fair house. When Johnny Comes Marching Home 19; full house; fine attraction. The Convict's Daughter 25. Dare Devil Dorothy 26. More Than Queen 28. Eight Bells 29. Foxy Grandpa 1.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): More Than Queen Dec. 18; good co. to small house. Rodney Stock co. 25, 26. Eight Bells 30. The President's Daughter 4. Sag Harbor 11.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): The Silver Slipper Dec. 18; large and appreciative house. Kellar 19 canceled on account of sickness. As You Like It 25. More Than Queen 28.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Coon Hollow Dec. 18 pleased large audience.

MISSOURI.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Marie Dale co. Dec. 17-19 presented Lady Madge, The Little Widow, and Naming a Princess; fair business and co. Down Mobile 20; large audience pleased. The Dunbar co. 22 (benefit Y. M. C. A.). Leon Herrmann 25. Lady Audley's Secret 26. The Silver Slipper 27. Side Tracked 28. The Missouri Girl 29.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Dunbar Hand Bell Ringers Dec. 19; good house and concert. The Convict's Daughter 24. Papa's Boys 30. The Irish Pawnbrokers 1. Wallace Bruce Ambary 2. Sam T. Jack's Burlesquers 6. Mac Armour Comedians 7-9. Ward and Wade 12. Pickings from Puck 13. Where Is Cobb 15.

MACON.—BLEES THEATRE (H. E. Logan, mgr.): William Owen Dec. 11; good house; fair performance. Maloney's Wedding 18 to good house. Soldier's Honor 23 failed to appear. Macbeth 28. Kemp's Novelty co. 31. A Montana Outlaw 8. Truesdale's Minstrels 12. Where Is Cobb 18.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee): Van Dyke co. Dec. 14-19; creditable co.; business very poor. The Irish Pawnbrokers 30; good co.; fair business. Side Tracked 25.

WEST VIRGINIA.

MORGANTOWN.—SWISHER'S THEATRE (H. L. Swisher, mgr.): The Heart of Texas Dec. 17; good co.; po

THE TOEDTEBERG SALE.

II.

103. Henry Irving and Ellen Terry. A collection of illustrations (some colored), newspaper sketches and reviews, portraits and playbills, representing the productions of Faust, King Lear, Henry VIII, Macbeth, and Hamlet. Included in the programme of the first production of Faust at the Star Theatre on Nov. 7, 1887, and a extra programme of the "Beecher Statue Fund" matinee, Nov. 20, 1887, together with nearly 500 illustrations; Henry VIII, with 40 illustrations, including Theodore Watt's poem on Ellen Terry as Katherine, with sketch by Bernard Partridge; Hamlet, with 30 illustrations, including etched portrait of Ellen Terry by A. L. Merritt, and playbills of its performance at the Star Theatre, Nov. 30, 1884, and March 26, 1885 (the latter on satin); also a trial proof of Armytage's portrait of Irving as Hamlet; Macbeth, with 50 illustrations, including the playbill of its first production at Abbey's Theatre, New York, Oct. 29, 1888; King Lear, with 25 illustrations. The whole neatly inlaid on 140 folio sheets. (As a lot.) Bought by Fred Morris. $45.00.

A most valuable collection.

110. Edmund Kean. Full Report of the Trial of Alsion Cox vs. Edmund Kean for Criminal Conversation with the Plaintiff's Wife. Second edition, with four extra pages containing the whole of the love letters—the only edition with all the letters. Portrait of Kean as Richard III, by Kennerly (mounted), and extra illustrated, with 2 rare broadsheets with portraits of Kean and verses beneath referring to the case. 8vo, bound by R. W. Smith, in half green morocco gilt, gilt top, pp. 30. London, E. Duncombe, 1825. Bought on order. $17.00.

The two broadsides inserted are of excessive rarity, and the volume is very scarce.

117. London Bygone Pleasure Gardens. Views of the most celebrated of these, with contemporary descriptions from various sources. Views of Vauxhall, Ranelagh, Cremorne, Sadler's Wells, and other famous gardens, with reproductions of admission tickets, circulars, advertisements, etc. Edited by H. A. Rogers. 4to, in portfolio. Limited edition on Japan vellum paper. Only 100 issued, this being No. 27. London, 1896. Bought on order. $5.00.

118. London Theatres. Historical and Descriptive Accounts of the Theatres of London. By E. W. Brayley. 4to, boards (few leaves loose). London, 1826. Contains 14 beautifully colored full page plates of each theatre, drawn and engraved by Daniel Havell. Large paper. Imperfect. Two plates lacking (should be 16). Bought by Alfred Becks. $5.50.

137. Anne Oldfield. Authentic memoirs of the life of that celebrated actress, to which is annexed a new pastoral elegy, and a poem, occasioned by her decease, with new additions, etc. 12mo, wrappers, pp. 46-6. London, 1730. Bought by F. R. A. $4.00

Mrs. Oldfield first flashed upon the London stage as Lady Betty Modish, in Cibber's Careless Husband. She excelled in sprightliness of air and elegance of manner. Cibber praises her for her modesty and good sense in taking advice. "It was a hard matter," he says, "to give her any hint that she was not able to take or improve." She died in 1730.

138. Anne Oldfield. Faithful memoirs of the life, amours and performances of that justly celebrated actress of her time, Mrs. Anne Oldfield, interspersed with several other dramatical memoirs. By William Egerton. Folding portrait. 8vo, original calf (binding broken). London, 1731. Bought by Alfred Becks. $4.00.

151. James Quin. Life of Mr. James Quin—from his commencing actor to his retreat to Bath, with the history of the stage and anecdotes of persons of distinction, literature and gallantry. Dedicated to David Garrick. Portrait. 12mo, cloth. London, 1766. Bought on order. $3.00.

A scarce memoir. It has been reprinted. Quin made his first appearance at Drury Lane in 1715. His last appearance was on March 19, 1753. He is buried at Bath.

153. George W. M. Reynolds. The Court of London; or, The Mysteries of the Court of George the Third, with the Life and Times of the Prince of Wales, afterwards George the Fourth. Imp. 8vo, half roan (wrongly written on back). New York, 1882. Bought on order. $3.70.

161. Jane Shore. The Life and Character of Jane Shore, collected chiefly from the writings of her contemporary, Sir Thomas More. By Nicholas Rowe. Inscribed to Mrs. Oldfield. Small 4to, half morocco (some leaves soiled and repaired). London, 1714. Extra illustrated by the insertion of 36 engravings, many of them being early and rare ones, including Bartolozzi's two portraits of Jane Shore; that of Mrs. Oldfield (engraved by Van der Gucht); portrait of Sir Thomas More, engraved by P. Audry; Richard III, engraved by Cross; View of St. Paul's Before the Fire; rare portrait of Henry VII, engraved by N. Heylbroeck, and others. Bought on order. $35.00.

Very fine. Would adorn any collection.

170. The Theatrical Times. A weekly magazine of thespian biography, provincial, continental, American and metropolitan theatricals. With original portraits of eminent living actors. Complete, 4 vols. in 2. (June 13, 1846, to March 17, 1849, inclusive.) Scarce. Among the portraits are the elder Wallack, Charlotte Cushman, Madame Vestris, Lysander Thompson, Sam Cowell, Hudson Kirby, and many others. Bought on order. $3.25.

171. Walter Thornbury. London Theatres and London Actors. 8vo, half green morocco, by Stikeman. London, 1869. This volume is made up from a series of articles taken from "Belgravia." Contains also Behind the Footlights Last Century, by James Pieciotto, and George Augustus Sala's article on Stage Costume. Eleven views of London theatres have been inserted, including folding plates of Covent Garden, Drury Lane, etc. Bought on order. $11.00.

184. Walt Whitman. Leaves of Grass. First edition. Portrait. Imp. 8vo, half green morocco, gilt. Brooklyn, 1855. A fine copy of this extremely rare first edition of Whitman. Bought by M. W. $36.00.

188. Peg Woffington. Woffington; a Tribute to the Actress and the Woman. By Augustin Daly. Numerous full-page photogravure portraits, illustrations and facsimiles, etc. 4to, cloth, gilt. Troy, N. Y., published for the author, 1891. Bought on order. $4.00.

The best life of the actress extant.

PORTRAITS, DRAWINGS, COLOR PRINTS, ETC.

198. Frances Abington. Allegorical Representation. Mrs. Abington as Comedy, standing before a bust of Shakespeare, mask in right hand and laurel wreath in left, with which she is about to crown the Dramatist. 4to. Engraved by F. Bartolozzi, after the painting by Richard Cosway. Fine proof. London, 1783. Bought on order. $20.00.

199. Frances Abington. Engraved portrait, as Roxalana in The Sultan. 4to. By J. K. Shirwin, after Sir Joshua Reynolds. Fine and rare. London, 1791. Bought on order. $16.00.

200. Frances Abington. Portrait drawing in water colors in the character of Scrub. 4to, full length, facing to left, with hand in pockets. Choice. Bought on order. $12.00.

201. ——— Mezzotint portrait, in plain dress, small folio, three-quarters length, standing. By J. Wilson, after Sir Joshua Reynolds. Second state of the plate. Fine. Bought on order. $19.00.

240. Ira Aldridge. Famous negro tragedian, lithograph portrait, finely colored by hand, representing him as Othello. Small folio, by J. Chailloux. Mannheim, n. d. Rare. Bears presentation inscription: "To Dr. Weber, with the kindest regards of Ira Aldridge. Halle, 30th Dec., 1854." Bought by Alfred Becks. $4.25.

The portrait is of extreme rarity.

305. Mlle. Angelo. Colored lithograph portrait in the character of Ismael. 4to. By Lapi, after Guiard. Paris, 1834. Bought on order. $2.75.

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363. Benedict Arnold. Engraved portrait, "Arnold, General dans l'armée der Americains." 8vo, three-quarters length, in uniform, right arm extended, city in background (cut down). Very rare. Bought by J. O. Wright and Company. $6.25.

374. Sir Charles Asgill. Served in the Revolution; surrendered with Cornwallis at Saratoga. Bust portrait, in uniform, engraved by Chevillet, after J. B. de Lorraine. 4to. Brilliant original impression, with large margins. Paris, circa, 1782. Bought by Mr. Lawrence. $9.00.

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Mrs. Austin was a favorite actress and vocalist at the Park and other theatres.

421. Barnum's Museum. Colored lithograph, with portraits of the celebrated Aztec Children. 4to, lithograph by Currier and Ives. Rare and curious. Bought by Spring. $5.75.

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424. Barnum's Museum. Illustrated broadsheet, "Wonders of Barnum's Museum," giving portraits of Mr. Barnum and Jenny Lind, and pictorial representations of people and "things too numerous to mention." Drawn by E. S. Hall. Engraved on wood by Waters and Lord. Torn at edges. Mounted on linen, and with hinge joint. Saved from the burning of the Museum. Bought on order. $7.00.

437. Julia Bennett Barrow. Celebrated American actress. Fine daguerreotype portrait in plain dress, taken by Gurney. 8vo, in oval frame. Bought on order. $17.00.

This daguerreotype is one of great rarity.

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470. Ellen and Kate Bateman. Water color portraits (scene) representing them as Bombastes Furioso and King Artaxominies. 4to, inlaid. Very fine. Bought on order. $14.00.

498. Bishop George Berkeley. Celebrated philosopher. Resided in Rhode Island, and made an endowment on behalf of Yale. Bust portrait in robes, mezzotint by John Brooks, after J. Latham. Folio, original impression, mounted and inlaid. Dublin, circa, 1745. Bought on order. $20.00.

527. William Henry West Betty. Colored Caricature. "The Young Roscius and Don John on the Theatrical Pegasus." Master Betty and John Philip Kemble. Oblong, 4to. London, 1804. Bought by a Western gentleman. $4.50.

529. William Henry West Betty. Mezzotint portrait, as Hamlet, folio, half length, facing to right, engraved by J. Ward, after J. Northcote. London, 1805. Bought by J. O. Wright and Company. $9.50.

531. William Henry West Betty. Colored caricature. "Vain Attempts to See the Young Roscius." Oblong, 4to. Rare and curious. London, 1805. Bought by F. R. $5.25.

533. William Henry West Betty. Engraved portrait as Young Norval, folio, by James Heath, after John Opie. London, 1807. Bought by J. O. Wright and Company. $4.00.

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555. Billington-Kemble. Colored caricature, "The New and Elegant St. Giles's Cage. Erected on Purpose for the Dilletante Theatrical Society." Mrs. Billington and J. P. Kemble represented as in the stocks. Oblong, 4to. London, 1802. Bought on order. $8.50.

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572. Charles Blakes. Mezzotint portrait, in the character of Monsr. le Medicine. Folio, full length, right hand holding cane to lips, left hand placed in large muff, man in background to left, drawn and engraved by J. McArdell. London, Robert Sayer, n. d. Bought on order. $21.00.

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633. J. B. Booth. Portrait as Richard III. Engraved by W. Bond, after F. P. Stephanoff. 4to, on India paper (cut down). Bought by Alfred Becks. $4.25.

634. J. B. Booth. Colored portrait drawing of Booth in the character of Richard III. Folio. Finely executed. Bought by Alfred Becks. $4.00.

640. J. B. Booth. Portrait as Sir Giles Overreach. Original drawing from life, by Robert M. Sully. (The head finished in water colors, the rest of the body in pencil outline.) 12mo. On the back is written: "Mr. B——here's a capital sketch of Booth *for you*—I saw him a few nights since. R. M. S." Bought by E. J. Wendell. $3.75.

646. Booth. India ink portraits of the three Booth Brothers—John Wilkes, Edwin and Junius Brutus—as Mark Antony, Brutus and Cassius, respectively, as played by them at the special performance at Winter Garden Theatre, New York, in November, 1864. Drawn from life, and photographed. Folio. Bought by E. J. Wendell. $5.25.

658. Rev. Jonathan Boucher. Engraved portrait. 4to, bust in oval, by P. Condé, after W. J. Thomson. India paper proof. London, 1815. Bought by Mr. Lawrence. $3.50.

673. Bowery Theatre. Lithograph view of New York (Bowery) Theatre, erected 1826. Oblong 4to. Drawn on stone by A. J. Davis. Lithographed by Imbert. Rare. Bought by J. O. Wright and Company. $6.50.

688. Brooklyn Theatre Fire. Collection of portraits, views, playbills and clippings relating to that terrible disaster. It includes one of the original playbills used in the theatre on that night (Dec. 5, 1876). Views of the burning of the theatre, and the ruins, portraits of the performers, programme of the funeral services of Claude Burroughs and H. S. Murdoch, view of the burial in Greenwood Cemetery, etc. (14 pieces.) (As a lot.) Bought by W. S. L. $4.25.

691. William Francis Brough. Famous singer. Appeared on New York and Philadelphia stage in 1835. Lithograph portrait, in plain dress, 4to, on stone, by A. Newsam, lithograph by Duval. On India paper. Rare. Bought by Alfred Becks. $5.00.

731. Joseph Burke. "Master Burke." Portrait as Bluster Bubble, by P. Roberts, after Wageman, etched by Robert Cruikshank. 4to. London, n. d. Bought by J. O. Wright and Company. $3.75.

732. Joseph Burke. "Master Burke." Colored portrait of Napoleon Buonaparte. 4to. By P. Roberts, after Wageman, etched by Robert Cruikshank. London, n. d. Bought on order. $6.50.

734. Joseph Burke. Engraved portrait as Mrs. Kitchener, the Cook, in "Old Heads on Young Shoulders." 4to, mounted. London, n. d. Bought by Tennyson. $5.10.

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830. Frank S. Chanfrau. Colored drawing, representing Mr. Chanfrau and John Winans as Mose and Poggy Joe. 4to. By August Toedteberg. Autographed by Mr. Chanfrau. Bought by J. O. Wright and Company $4.00.

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860. Colley Cibber. Mezzotint portrait, representing him seated at table, with pen in right hand and letter in left. Engraved by E. Fisher after Van Loo, 1758. Small folio (cut down and inlaid). Bought by Western gentleman. $3.25.

861. Colley Cibber. Curious engraving. "A Just View of the British Stage, or Three Heads Are Better Than One," in which is represented the rehearsal of a new farce, including the two famous entertainments, "Dr. Faustus," and "Harlequin Shepherd," introducing Colley Cibber and other theatrical characters of the time, as well as Scaramouch Jack Hall and Ben Jonson's Ghost. 4to. Very rare. Bought on order. $4.00.

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550. Mrs. Abington. Colored portrait drawing in the character of Scrub. 4to. Very fine. Bought on order. $5.50.

899. Josephine Clifton. Lithograph portrait in plain dress. 4to, three-quarters length, drawn by T. Campbell, lithograph by Pendleton. New York, n. d. Rare. Bought by E. J. Wendell. $3.75.

900. Josephine Clifton. Tinted lithograph portrait in the character of Anne Boleyn. Folio, full length drawn by N. Sarony, lithograph by H. R. Robinson. New York, n. d. Rare. Bought by E. J. Wendell. $3.00.

908. General George Clinton. Late Governor of New York. Engraved portrait in military uniform. 4to, half length, in rectangle (no margins). Rare and fine. Bought by Mr. Lawrence. $6.00.

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931. George Coleman "the Younger." Mezzotint portrait. Small folio, half length, in oval, by Thomas Lupton. [illegible] Scratched letter proof. [illegible] Bought by Joseph Sabin. $4.50.

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990. George Frederick Cooke. Water color drawing, representing Edmund Kean and Dr. John W. Francis standing at the tomb of Cooke in St. Paul's Churchyard, New York. 1821. Small folio.

1008. Charles Cornwallis (Lord Cornwallis). Mezzotint portrait. Folio, half length, with wig, right hand at breast. Engraved by J. Faber, after Sir Godfrey Kneller. 1732. Bought by E. Gottschalk. $3.75.

1009. Charles Cornwallis (Earl Cornwallis). Lieutenant-General des Armées dans l'Amerique. Drawn from life by Hamilton, engraved by Dupin. 4to. Fine original impression, with large margins. Paris, circa, 1781. Bought by J. O. Wright and Company. $6.50.

1010. Charles Cornwallis (Earl Cornwallis). Engraved portrait. F. Bartolozzi, after H. D. Hamilton. Oval, 12mo. London, J. Murray, 1792. Bought by Mr. Lawrence. $4.25.

1029. Abraham Cowley. Engraved portrait. Folio, half length, by George Vertue, after Sir Peter Lely. Bought on order. $4.50.

1037. Mrs. Crouch. Curious engraving. A new song, sung by Mrs. Crouch in "The Heiress." (Scene, with accompanying text.) 4to. Rare. Bought on order. $4.00.

1041. Robert Cruikshank. Colored portrait. 8vo, vignette bust, profile to right, with humorous remarque. Bought on order. $6.50.

1062. Cushman Sisters. Colored lithograph. Charlotte and Susan Cushman as Romeo and Juliet. Folio (cut down). Very rare. Bought by Alfred Becks. $4.25.

1068. Daly's Fifth Avenue Theatre. Curious. Original photograph of Augustin Daly and his company (John Drew, James Lewis, Maurice Barrymore, Fanny Davenport, Mrs. G. H. Gilbert, Sara Jewett, Jeffreys Lewis, and Sidney Cowell), taken in Virginia, Nev., and representing them as prepared for a descent into the mines, with lanterns in hand. According to custom, the ladies were obliged to don men's garments. The portrait of dear old Mrs. Gilbert in "pants" is worth the "price of admission." Bought on order. $3.10.

1104. Dancers. Colored lithograph group portraits of Fanny Cerito, Marie Taglioni, Lucile Grahn, and Mons. St. Leon, in the celebrated "Pas des Déesses." Folio, drawn from life by Jules Bouvier. (Slightly cracked in fold.) London, 1846. Bought on order. $12.50.

1106. Dancers. Colored lithograph group portraits, "Die Drei Grazien" (Taglioni, Fanny Elsler, and Cerito), folio, by J. Hofelich, lithograph by F. Dewert. Bought on order. $5.50.

1117. Mrs. Darley. Formerly Miss Ellen Westray. Noted early American actress. Engraved portrait, 12mo, bust, in oval, by Leney, after William Dunlap. Rare. Bought on order. $13.50.

1118. Mrs. Darley. Celebrated early American actress. Engraved portrait, in plain dress, 12mo, by D. Edwin, after Doyle. Rare original impression. Bought on order. $9.00.

1120. Erasmus Darwin. Mezzitint portrait. Folio, half length, seated at table reading letter, which is held in right hand. Books, etc., on table. Engraved by R. Pym, after the painting by S. J. Arnold. London, 1801 Rare. Bought by Mr. Slooge. $5.50.

1145. Jean M. Davenport (Mrs. General Lander). Water color portrait drawing as Young Norval. 4to full length, in Highland costume. Very fine. Bought by Alfred Becks. $4.50.

1151. Madame Davis. Mezzotint portrait, folio, three-quarters length, seated, with guitar in hand. Engraved by R. Tompson, after Sir Peter Lely. One of the rarest and most desirable of the prints illustrating Nell Gwynne and the time of Charles II. Bought on order. $65.00.

1153. Gertrude Dawes. American actress, born in Savannah, Ga., and appeared on the New York stage in 1852. Daguerreotype portrait in plain dress. 12mo, in neat oval frame. Bought on order. $17.50.

1154. Gertrude Dawes. Daguerreotype portrait, in dancing costume. 12mo (glass cracked). Bought on order. $15.00.

1155. Gertrude Dawes. Water color drawing, in dancing costume. Folio, full length. Bought on order. $7.50.

1156. Lady Ann Fermor Dawson. Mezzotint portrait as Diana. Folio, three-quarters length, with dog at side and spear in right hand (margin and title cut off). Engraved by McArdell, after Sir Joshua Reynolds. Fine impression. Bought on order. $8.50.

1160. Bogumil Dawson. Engraved portrait as Richard III. 4to, oval, three-quarters length. Leipzig, n. d. Bought by Alfred Becks. $3.00.

1162. Julia Dean. Colored portrait, in plain dress (photographed from life, colored by hand). 4to, oval, half length, seated. Miss Dean's autograph is attached. Bought on order. $5.25.

1163. Julia Dean. Daguerreotype portrait, in plain dress. 12mo, in oval frame. Fine, and the rarest daguerreotype in the sale. Bought on order. $24.00.

1176. Charles Henri D'Estaing (Comte). Commanded French Fleet during the Revolution. Bust portrait, underneath view of taking of Grenada. 8vo. Fine impression. Bought by J. O. Wright and Company. $4.50.

1179. Annie Deland. Daguerreotype portrait, in plain dress. 12mo. Bought on order. $19.50.

Born in Augusta, Ga., July 24, 1842. First appeared at Newark, N. J., in 1857 as Desdemona in Othello. She then went to Laura Keene's, New York, for two seasons. In 1860 she married and retired from the stage. She reappeared at Niblo's in 1868, supporting Edwin Forrest in

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his various characters. She died in New York, Oct. 8, 1882.

1186. Kate Denin. Afterwards Mrs. Charles K. Fox and Mrs. Ryan. Daguerreotype portrait in character. 12mo. Fine. Bought on order. $16.50.

1187. Susan Denin. Celebrated early American actress. Daguerreotype portrait, representing her in hunting costume, seated at table with rifle in hand. 12mo. Very fine. Bought on order. $9.00.

As will be seen by the above list, there were innumerable rare portraits. It is seldom that such a collection is offered for sale. All the portraits, playbills, etc., were in unusually good condition. The second part of the catalogue will probably be sold in February. ALFRED BECKS.

THE FOREIGN STAGE

LONDON.

Public Protests at Stage Politics—State Aided Theatre Scheme—The Earl and the Girl.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREENE STREET, LEICESTER SQUARE, W. C.,
LONDON, Dec. 19.

It seems hard, not to say painful, that every week of late I have been compelled to start this epistle with some description of dissensions in and around theatrical circles. But such is life, and this being thus, the gentle-hearted Gawain must perforce chronicle these unhappy matters—for is he not as Ariel was to Prospero, "your correspondent to command?"

This week I have to relate one or two new sets of dissensions. In the first place, there have been heated, not to say radium-like, arguments as to whether or not the British playgoer requires State aided theatres. The papers have been full of letters from this or that faddist and anti-faddist, each roundly denouncing the other upon this theme. One of the papers even went and worried Beerbohm Tree on this often recurring subject, heedless of the fact that on that very day (Wednesday, to wit) the blithe but brainy Beerbohm was calmly celebrating the fiftieth anniversary of his birth. Tree, however, kindly and characteristically emitted a few somewhat noncommittal views upon the subject, slyly adding by way of tag that he thought that the State ought to subsidise the music halls, the said music halls being, as is well known, Tree's especial *bête noir*. At the time of writing, the State aided theatre theme remains where it was.

There have also been epistolary quarrels in the newspapers as to whether or not the aforesaid British playgoer should be subjected to such a lot of Fiscalitis (or pro-Chamberlain) songs and wheezes in the theatres and music halls of this metropolis. Most of the shoals of complainers of this sort of thing hold (and I hold with them) that whether they be not for Joe or for him, they do not go to places of amusement to have politics rammed down their throats every few minutes. Much anxious correspondence on this matter has been concerned with Drury Lane's next pantomime, which will, it seems, contain many Fiscal and, as one may say, Tariffic gags—although it is especially billed as "The Children's Pantomime." Notwithstanding all this hubbub, Fiscalitis continues to rage in our theatres and halls, and in certain of the latter your lovely citizeness, the captivating Cora Brown Potter, is reciting a specially planned poem, which joyously praises Joseph. Moreover, a probably well-meaning but exceedingly wobbly metered Chamberlainian ditty, entitled "John Bull's Store," is being sung around the aforesaid halls, and many more such carols appear to be threatening. Apart from the aforesaid complaining letters, however, signs are not wanting that the public resentment is beginning to rise at this sort of thing. Some of the songs and references are being received in perfect silence and only a night or two ago, when some one brought on a big placard, labelled "Vote for Joe," in that otherwise dainty play, The Earl and the Girl, at the Adelphi, the entire audience hissed it off.

The other dissensions of this dissenting week have included the enthusiastic but ebulliant Marie Corelli's action for libel against a local journal at Stratford-on-Avon, of which Shakespearian village Marie is, as you know, an important, not to say busy, resident. The eccentric Marie complained of certain statements which that journal printed concerning her reasons for objecting to the demolition of sundry ancient cottages near Shakespeare's birthplace. She therefore went for the journal in question and eke for Alderman Flower, who had, contrary to Marie's views, championed the building of a Carnegie Free Library on the site of the old cottages afore mentioned. As I have already from time to time fully described the progress of this Stratfordian squabble, I need only tell you that after much humorous evidence La Corelli was awarded one farthing damages. True to her sex, however, Marie, in this morning's papers, has the last word. She gloatingly writes that she is proud of her moral victory, and that she will ever cherish that farthing while memory holds a seat, etc. As MIRROR readers know, I have often had occasion to express some disagreement with Marie's methods, both literary and journalistic. I am, however, second to none in admiration of her sterling abilities and her tremendous pluck, and I am quite willing to believe that notwithstanding all her eccentric statements during this shindy, she did it, as she says, "all for the love of Shakespeare."

Before quitting these dissensions, and so forth, I have to add that we have also had (1) a somewhat sore newspaper discussion again as to whether the best principal boys are raised in America or in Britain. This discussion has involved many technical descriptions as to the proper sort of curves necessary for principal boys' "limbs," as you always prefer to say in America. (2) A very unfriendly quarrel between the Playgoers and the Gallery First Nighters, because the former clubbers have secured Nina Boucicault to take the chair to-morrow (Sunday night) at their Ladies Christmas dinner, well knowing that the fair Nina had long ago promised to preside at Gallery First Nighters' annual dinner a little time later. (3) The long smouldering antagonism between Frank Curzon, the many-theatred young manager, and that cleverest of low comedians, Louie Freear, has this week assumed such a volcanic shape that Louie resigned her long engagement in A Chinese Honeymoon at the Strand last night. (4) Ethel Sydney, the Gaiety leading lady, has just gained an absolute decree of divorce against her husband.

My fifthly, in connection with the week's squabbles, concerns a fresh outbreak of the Theatrical Managers' Association against the producers of sketches in music halls. In addition to proceeding against the huge Moss and Stoll Syndicate for the production of a boiled down musical play entitled The Dandy Doctor the T. M. A. has just sent around the variety theatres a very sternly worded letter of warning on the sketch subject. One of those thus warned is Manager Philip Yorke, of the Tivoli, because, forsooth, he proposes to produce next Monday a little dramatic sketch entitled The Moonspell, with Mlle. Pilar Morin, whom you know, in the leading part. I found the Birmingham-born Philip smiling grimly over this legal notification, and on my asking him the reason of his gruesome hilarity, he said he was wondering what the T. M. A. would say with regard to theatrical manager Charles Frohman, who had been drawing for some time past a certain fee which need not be mentioned for the dramatic sketch entitled Chums, which your clever American comedian, George W. Leslie, has been playing for many weeks at the Tivoli without any complaint being made. At the moment of writing I am informed that the next prosecution will take place next Monday and that it will be against that popular ex-theatrical-sketch performer, George Gray, who has long been playing a short drama entitled The Fighting Parson. Unhappily, I have to add that also at the moment of writing Gray is lying seriously ill with typhoid.

The Earl and the Girl, the Adelphi production of which took place just before I mailed you last week, proved to be a very lively and indeed clever music hall play. It has been concocted by Seymour Hicks and Ivan Caryll. Although the story, showing principally how a dog trainer has to pass for a lord during an awkward episode, is reminiscent of all sorts of pieces, from The Taming of the Shrew downward, yet it is well served up and full of amusing situations and capital musical numbers. Some of these musical numbers were—*entre nous*—made in America, especially the best, which is a cleverly worked revision of your popular Witmarketable ditty, "The Cosy Corner Girl." The Earl and the Girl is splendidly played by the members of the late Savoy company, the principal scorers being Walter Passmore, the temporarily ennobled dog-man; Henry Lytton and Robert Evett as two heirs to the title, one real but supposed to be false, and one false but supposed to be real. John C. Dixon also did well as an apoplectic, and Louie Pounds, Agnes Fraser, Florence Helen Kinnard, and Phyllis Broughton acted and sang well in the leading feminine characters.

Several new plays, some of which I had hoped to treat in this missive, have been suddenly postponed. So I must, perforce, conclude.

GAWAIN.

SHANGHAI.

Vaudeville in Shanghai—Unicycle Riders a Success—The Empress Enjoys the Circus.

(Special Correspondence of The Mirror.)

SHANGHAI, CHINA, Nov. 26, 1903.

The Hill and Silviany company opened the season at the Lyceum last Saturday night with a good old vaudeville show that was like a whiff of ocean air to a sailor to the handful of Americans in this Anglicised settlement.

A large audience greeted the opening number of the programme, and the applause and laughter that greeted the entrance of Victor Kelly terminated in yells of approval and noisy recalls. The followers of vaudeville will remember him as Kelly, of the old team of Kelly and Ashby. Leslie Norman, who is featured as "New Zealand's gifted operatic contralto," warbled throatily and displayed more energy than good judgment in her attacks upon the notes of the upper register. Leonard Nelson, billed as a "plain comedian," made a hit with his half spoken songs. His enunciation is splendid and make-up all that it should be. Should he stick to character work and keep his songs up to the standard of those rendered here, he will never experience any difficulty in finding engagements in God's country: America. Lazern, the mystic, and Agnes (a paper here spelled it "Agunies") fill out the programme. Of Hill and Silviany little need be said, as their splendid work upon the unicycle is too well known to require comment. The enthusiastic reception tendered their act here is only the climax of their successful tour through the antipodes. The company is underlined for another week, then they go to Hong Kong and South Africa.

The Barnufsky Imperial Russian Circus closed after a three months' engagement at the Mooser Coliseum, and is in Port Arthur for an indefinite stay. The Chatre Indian Circus returned from Peking, where the Brothers Mooser succeeded in giving a performance before the Empress Dowager within the palace walls, and are in Hong Kong.

Leon Mooser has gone to America in the interest of an immense amusement project that will bring him back to Shanghai via London, Paris, and the Trans-Siberian. While in America he will arrange with Keith for the reappearance of the great Chinese magician, Ching Ling Foo. His address in New York will be in care of THE DRAMATIC MIRROR.

The Dallas Opera company is booked for a month's stay, commencing Jan. 14, and Mr. Parsons, who has charge of the booking of the theatre, states that several splendid attractions have applied for time.

Please accept my wishes for a Merry Christmas and a Happy New Year for your staff and readers.

G. M.

ROME.

An Actor Who Never Interpolated or Gagged—New Plays and Stars.

ROME, Dec. 10.

(Special Correspondence of The Mirror.)

If you remember, when D'Annunzio's Francesca da Rimini was first produced in Rome, an anti-D'Annunzio cabal hissed it, and quite a battle took place between his friends and enemies both inside and outside the theatre. Even blows were exchanged.

Well, Francesca da Rimini has been revived at the same theatre where it was first given, and this time has encountered an indisputable triumph with press and public. Only three critics wrote favorably of the play at its first performance; this time all the critics in Rome agree that Francesca da Rimini is the greatest and most glorious tragedy of the modern Italian stage. Curiously enough, those who hissed it the loudest a year ago now applaud it the most frantically. The play is now called a *chef d'œuvre* and D'Annunzio a genius. Everything in the play is now extolled to the skies, from the sweet poetry of the first act to the farces of the buffoon, the stupidities of the astrologer, the Latin quotations of the doctor, the rallies of the merchant, and, finally, to the love scene in the third act, in which D'Annunzio soars side by side with Dante's spirit dream, and in which the two poets meet in an eternal image.

The fourth act took the public by storm. It was also one of the few successes of the first representation, and yet it has less artistic value than the others. The sobbing chorus of the last act also made a powerful impression. As for the last superb love scene, in which the lovers fall together, to be ever after together in death, its effect on the public can scarcely be described. The verses—which only cultured Italians can appreciate—are at last acknowledged to be superb, even by D'Annunzio's greatest enemies.

As for the execution, that also has come as a surprise to us, for Francesca is no longer Duse, but Emilia Varini, who played Malatestino to Duse last year. She has suddenly burst forth as a tragedienne of the first order. She is an ideal Francesca, sweet, graceful, melancholy, and loving. Her dramatic force is a revelation, and in some parts she even surpasses her great model. Remember the name: Emilia Varini, for you will hear of it again. An actress who can play Francesca is certainly destined to become ere long a glory of the Italian stage.

D'Annunzio is now in Milan, making arrangements for the production of his new piece, Gorlo's Daughter. D'Annunzio is always very particular about the stage-management of his pieces, but this time he is more particular than ever. Moreover, the piece requires no fewer than forty personages, and as the Duse company has not so many members, other actors and actresses will have to be engaged to complete the number. This will be a difficult undertaking, considering this season of the year, when all the best people are already engaged for the Carnival. But D'Annunzio is not easily beaten, so we may expect him to overcome all obstacles, as usual.

We are going through a strange period of successes just now, and all by Italian dramatists, which is stranger still. One of these has given us a new version of Tolstoi's Resurrection, with Emilia Varini as Katia, and she is as great in this as in Francesca.

Lullie, by Bertolazzi, is another success, quite a triumph indeed. Signor Bertolazzi has brought out several other plays, all successes, as The House of Sleep, The Egotist, Every One's Friend, etc.

Verga, author of Cavalleria Rusticana, has also brought out a new play, From Mine to Thine. It is in three acts, and is also very successful.

The Cuckoo, by Butti, is only a mild success. Tina di Lorenzo is the heroine of the piece. It is a light, merry and ironical picture of Italian high life.

Oriani's The Last Barbariana, is fortunate in having Zacconi as the principal character. Its plot is dark, violent and heavy, and a picture of the customs of coal miners. It is not a pleasant piece, but seems to take with the public.

Red Bread, another sombre play, is by a lady who has already written several plays of the same kind. The scene is laid in Sicily, among starving sulphur miners. A beggar woman steals food from a rich man's carriage, a famished boy asks for a bit of the bread she has stolen, she refuses him and runs off with her booty, the boy follows her and kills her, her bread falls to the ground covered with her blood. This is the Red Bread of the play. The boy eventually kills himself.

Earth, by Benelli, is not much more exhilarating. Here again we are among country people. This time, however, in Tuscany. Demetrius is an old, Marius is a young, peasant. Marius' father had once been co-land proprietor with Demetrius, but he ceded his part to Demetrius and shortly afterward was found dead in a field. Demetrius has a daughter, and he would like Marco to marry her. But Marco begins to suspect Demetrius, and events prove his suspicions to be right. Demetrius killed Marco's father. In revenge he sets fire to all the property and then kills himself. It is a strange and unpleasant plot, but it is magnificently written and splendidly acted. Hence its success.

Madame Bergerac, by a new author, is in quite a different style. Here we have a young, brave girl, who is in love with a man who loves another woman. War breaks out, the man is called into active service, the girl follows him disguised as a soldier, and in the end saves his life and dies for him. The idea is dramatic, and the author, who is also an actor, knows some of the secrets of the art of play writing.

At the Valle Theatre we have Parker's Cardinal, translated by Traversi; The Little Empire, by Soldani, and Mameli, by D'Ambia, all novelties for Rome.

The opera season promises to be very good, the artists being Bellincioni, Darclée, Pinkert, Farneti, and Pinto, for the ladies; and Marconi, Sammarco, De Marchi, Giraud, and Camera, for the men. The operas promised are Tristan and Iseulte, Lohengrin, Tosca, Gioconda, Puritan, Ballo in Maschera, Falstaff, Ugonotti, Ero and Leandro, and Madame Butterfly.

I am sorry to announce the death of Claudio Leighet, the last brilliante of the Italian stage, as his father had been the first. To explain the word brilliante I may say that Charles Wyndham would be called a brilliante in Italy. Claudio Leighet was always natural, never grotesque, yet always comic, elegantly comic. It is a curious fact that though Claudio Leighet was the public's pet for over thirty years, that is, as long as he acted, and never knew a failure in all his career, he was so nervous that every time he appeared on the stage he felt like a novice. Time could not cure this nervousness. He was a martyr to it, from the first time he ever appeared on the stage to the last night he could appear in public. He had the greatest respect for authors, and was never known to gag or change a single word of his parts as long as he lived. He was born in 1848. He had been ill for about a year of an internal disease which slowly led him to the grave.

Horace Landau, the celebrated Hungarian dramatist, is also dead. He died in his splendid villa in Florence. He leaves three hundred and fifty millions of francs and a rich library. This library he has left to the town of Florence.

S. P. Q. R.

HONOLULU.

James Neill and Company—The Christian—The Honolulu Theatrical Census Increasing.

(Special Correspondence of The Mirror.)

HONOLULU, Dec. 9.

James Neill, with Edythe Chapman and his company, opened here for a three weeks' season on Saturday last, Dec. 5, in A Gentleman of France, giving an excellent performance to a crowded house. Donald Bowles, John Burton, and Lillian Andrews, of the supporting company, the two latter being old favorites in Honolulu, are particularly good.

The Christian, to-night, has a big advance sale, and the season, in view of the imminent visit of the Pacific Squadron to this harbor, promises to be phenomenal. The Sanford company closed at the Orpheum on Tuesday, Dec. 8, and leave for a thirteen weeks' trip to New Zealand. They take with them as added strength Comedian George Kunkel, of light opera fame. They enjoyed a good season in this city.

General McArthur, now in Honolulu on survey business, recommends a military force of not less than a full regiment for this island. A company of marines are ordered here already, and with the many employes, civil and official, of the naval station at Pearl Harbor shortly to be erected, things look bright for Honolulu's theatrical future.

ALLAN DUNN.

And they say it's a bad season, but not with us, thank you!

You have all read of big crowds, but who can equal this—and

The day after Xmas, 1700 paid admissions at Bijou Theatre, Baltimore, Md.

Saturday Matinee, December 26th, to witness

THIS SEASON'S GREATEST MELODRAMATIC SUCCESS

NEW YORK DAY BY DAY

The street in front of theatre was so densely packed that the street cars got blocked and the police had to be sent for. Hundreds turned away Friday and Saturday.

I certify to the above being absolutely correct.

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Baltimore, Md., December 26th, 1903.

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MY WIFE'S FAMILY

For Time, Bert St. John, Detroit, Mich.

MATTERS OF FACT.

New York Day by Day played to over 1,700 paid admissions at the Bijou Theatre, Baltimore, Md., on the day after Christmas, and many were turned away. Not a change has been made in the company since the season opened, and not a night lost. The tour has been a successful one, under George W. Winnett's management. T. H. Winnett is booking the tour for next season.

Time in January and February is offered to high-grade attractions only by Manager John Stiles, of the Park Theatre, Manchester, N. H.

Robert Rogers and Louise Mackintosh will terminate their engagement with the stock at New Orleans on Jan. 9, and will then be open to offers for joint engagement only.

Charles A. Loder, who is starring in The Funny Side of Life, will close his tour Jan. 9. He will consider first-class engagements after that date.

THE ELKS.

The Elks of Woonsocket, R. I., Lodge, No. 850, concluded Dec. 19 a three days' carnival that was highly successful. It was held in the Opera House, under the management of Exalted Ruler William H. Chase, with H. M. Young officiating as chairman of the Entertainment Committee. Maurice Boom furnished the performers, and an excellent and varied bill was provided, which included Favor and Sinclair, Dean Edsall and company, Fetching Brothers, Sabel Johnson, Lawson and Namon, Sansone and Delila, and Sullivan and Weston. The main attraction was Belle Carmen, of the Carmen Sisters.

The Little Rock, Ark., Lodge, No. 29, opened their new quarters Dec. 20, and have the most elegant club rooms in the city.

THE ANNIVERSARY-CHRISTMAS MIRROR.

The Best That Has Ever Appeared.

Washington Post, Dec. 20.

The twenty-fifth anniversary Christmas number of THE NEW YORK DRAMATIC MIRROR was received this week, making the best issue of the popular MIRROR that has ever appeared. As a rule, holiday numbers are chiefly designed for the eye, and possess little value beyond a pictorial and a light fictional interest, with little of substantial worth to entitle them to serious consideration. THE MIRROR has taken a higher level. While artistically it is a marvel of beauty, and the variety of its pictures of leading actors, authors and scenes from the lives of players and plays is exceptional in range, the literary qualities as displayed in the selection of the matter constitute the chief charm of its eighty-four pages. Among its bright features is an illustrated article describing "A Walk, Talk and Dinner with Charles Dickens," by Howard Paul; "Sheridan's Ride and the Men Who Made It Famous," by Edwin A. Lee; "The Fortune Playhouse in the Reign of Elizabeth;" "The Boston Museum's Famous Stock Company;" "The Lady of the Nile," a play in one act, by John Ernest McCann; a symposium, "The Actor's Christmas," short chats by a score of noted players; "The Dramatic Revolution in France;" "The Chicago Stage Before the Fire," besides the usual variety of poems and short stories. Among the pictures are three groups of noted child actors, a portrait of Mr. William Winter, the famous critic; one of Jeanette Gilder, Richard Obee, Mark Twain, Barney Gilmore, Viola Allen, Charles B. Hanford; photographs of New York theatres, F. Marion Crawford, James Edward Murdoch in costume, Thomas Buchanan Read, etc. The whole issue betokens the prosperity of America's leading dramatic journal, which, under the management of Mr. Harrison Grey Fiske, has become a power for the betterment of the dramatic profession, and has always consistently stood for the intellectual uplifting of the American stage. The enterprising editor is to be congratulated upon the success which THE MIRROR has won under his control.

Oldest, Ablest, Pluckiest.

Brooklyn Eagle, Dec. 20.

THE DRAMATIC MIRROR, the oldest, ablest and pluckiest publication dealing with the theatre in this country, celebrates its twenty-fifth anniversary with a Christmas number of unusual excellence and beauty. Its editor, Harrison Grey Fiske, has fought a hard fight for the freedom of the stage here, and in this number he is able to publish congratulations on his success, of which any man might be proud. The congratulations from abroad include letters from the elder and younger Salvini, from John Oliver Hobbes (Mrs. Craigie), John Hare, E. S. Willard, Mrs. Patrick Campbell, and Charles Warner, the latter playing here this season, and those from home including Bronson Howard, Norman Hapgood, Martha Morton, Tony Pastor, and John Corbin. The pictures of this number are particularly strong, not in portraits, but in reproductions of old prints, which have a genuine and historical interest, and in capable caricatures of Pinero, Hawtrey and others. There is an attractive reminiscence of Dickens by Howard Paul, a discriminating study of the art of Sudermann by Felix Hecht, and theatrical stories by Gertrude Andrews, Frank Carlos Griffith, Milton Nobles, Ellen Terry, Kyrle Bellew, Wilton Lackaye, Ada Rehan, Mrs. Leslie Carter, Blanche Bates, Grace George and many other prominent actors. It is such an issue as persons seriously interested in the art and history of the theatre will wish to read and preserve, and such as any journal might be proud to publish.

Never Equaled.

Columbus, Ohio, Journal, Dec. 20.

The mails of the past week have been burdened with an edition of THE DRAMATIC MIRROR, such as has never before come to the reviewers' or the readers' desk. It is a combination Christmas and silver anniversary number, and first and last deserves all sorts of credit. A very fetching poster cover by Hamilton King, done in red, black and yellow, and very substantial in appearance, prepares one for the artistic interior, which contains an exceptional amount of very good reading matter, not only from theatrical writers and actors, but from specialists in various lines of interest to stage people. The names of almost all of the popular actors and actresses appear between its covers, while the matter of illustration is one that is particularly commendable. It is probably the best illustrated theatrical magazine that has ever issued from any press. Where this number of THE MIRROR makes its particular appeal is in the fact that it contains so much matter that appeals to the layman. The average theatregoer likes to read of the habits, views and ideas of his favorite actors, and he likes to read almost anything those people have to say. He does not care that "Mamie Jones has signed for soubrette roles with the No. 2 Hip Skip and Jump company." The Christmas number of THE MIRROR is a publication that one gladly adds to one's library and preserves long after ephemeral publications have found their way to the waste basket.

Of Exceptional Value.

Detroit Free Press.

The twenty-fifth anniversary and Christmas number of THE NEW YORK DRAMATIC MIRROR combined is out. It is a handsome publication, and contains a great mass of pictorial and reading matter of exceptional value, especially to persons who follow the fortunes and the literature of the stage. It is particularly rich in portraits of dead and gone celebrities and of still living players, critics and authors. One group is of the Boston Museum Stock company, when William Warren, Charles Barron, Annie Clarke, Nate Salsbury, Frank Hardenburgh, Bob McClanin, and Sam Reed were young, and when Mrs. Vincent, J. A. Smith, and James A. Ring were members of the famous organization. Another group represents twenty-two of the best known children of the theatre, and still another shows General Sheridan, T. Buchanan Read, and James E. Murdoch, the men who made "Sheridan's Ride" famous. The portraits of Murdoch are in street dress and in the character of The Stranger in the gloomy Kotzebue play of that name that was popular a generation ago, and in which most of the Palmy Days' great ones delighted to appear—the men as The Stranger and the women as Mrs. Haller. There are also striking portraits of William Winter and Mark Twain, and a most interesting collection of stories, anecdotes and other matter by well-known names.

Surpasses All Previous Numbers.

Springfield, Mass., Union, Dec. 20.

Surpassing all previous numbers, the Christmas and twenty-fifth anniversary edition of THE NEW YORK DRAMATIC MIRROR is a work of art and an exponent of literary genius. From cover to cover THE MIRROR is filled with interesting articles and stories, brightened by cuts of stage folk. The front cover is well worth framing. It shows a sketch of a girl's head, and is the work of Hamilton King. The colors harmonize perfectly. The press work in THE MIRROR is unusually fine and the cuts show up without a blemish. A series of pictures showing prominent actors and actresses in their homes and in their dressing-rooms is a feature, while a series of pictures of the children of the stage is also a prominent part of the number. Milton Nobles has entertaining "Shop Talk," while "The Occult Romance of a Trunk," by Gertrude Andrews, is well worth reading. "A Walk, Talk and Dinner with Charles Dickens," by Howard Paul, is also worth while. Among the other contributors are John Ernest McCann, Middleton Davies, Harold Hardy, of London, Gaston Mayer, of Paris, Katherine Brigham Goodale, Albert L. Parker, Edwin A. Lee, W. J. Lawrence, Arthur Stringer and many others.

Represents All That Is Best.

Rochester Chronicle, Dec. 20.

For twenty-five years THE DRAMATIC MIRROR, always bright, clean and polished, has truthfully reflected theatrical life and dramatic art, distorting nothing and misrepresenting nothing. To drop the image, suggested by its title, it has been in the forefront of every movement for the betterment of the stage and its people, and of every battle against viciousness, chicanery and sordid commercialism in the theatre. It has always stood for honesty in art and in dealing with the public. Neglect by "get rich quick" managers, of the principles of which THE MIRROR has been the advocate and the examplar, is at the root of the present unfortunate condition of the theatrical business. Now it is celebrating its twenty-fifth anniversary, as well as the holiday season, with one of the handsomest and most interesting Christmas numbers it has ever issued, which is to say one of the handsomest and most interesting holiday publications ever issued in this country. Every reader will enjoy its wealth of interesting contents and every well-wisher of the American theatre will rejoice to see the evidences of prosperity and prestige of the organ of all that is best in the American theatre.

In Every Respect a Credit.

New York Clipper.

The combined Christmas and twenty-fifth anniversary number of THE NEW YORK DRAMATIC MIRROR has reached this office, and it is in every respect a credit to that newspaper. It presents over eighty pages of matter that will thoroughly interest the reader, be he in or out of the theatrical business, its news pertinent to the profession and its numerous special articles being arranged in the capable manner for which THE MIRROR is noted. A pretty colored cover, any number of well printed and artistically grouped cuts, and a generally distinctive tone about the entire issue make it a most desirable possession.

Personal Expressions.

George C. Moon, Schenectady: "THE DRAMATIC MIRROR for the holidays is a superb number, and under its able editorship has achieved its true mission. It is a help to every theatrical worker, and the fraternity throughout the world owes it a warm and hearty support."

Charles Balsar: "Let me join the host of others in wishing THE MIRROR continued success. May the highly-polished MIRROR reflect, as it has done during the past twenty-five years, truthful criticism, courteous and considerate treatment for 'the abstract and brief chronicles of the time;' a true source of information, inspiration and encouragement to all people of the stage and to those interested in play and players."

Reginald De Koven: "That a newspaper devoted to the ever-changing interests of the dramatic profession should celebrate the twenty-fifth anniversary of its successful existence in the full tide of success, with the genuine appreciation of all the members of the dramatic profession in the widest sense, is surely a matter for congratulation from all members of that profession, which, in these many years, it has aimed to serve, and in which I heartily join. What the profession most needs in the varying ambitions of the members of its various branches is discriminating, helpful support in honest endeavor and recognition, and, at the same time, frank, helpful and yet fearless criticisms of its shortcomings. This, in my judgment, THE MIRROR has at all times aimed to provide, and that its efforts have been appreciated and successful is best evidenced by the length of its service toward not only the profession, but also the public, in the anniversary which you now commemorate. That the Silver Anniversary of the success attained by honest efforts and legitimate methods may become, in the course of time, a Golden one is my honest wish."

Janet Priest: "This Christmastide marks my first purchase of a MIRROR. Heretofore I have been fortunate enough to have it in my critical capacity on the Minneapolis "Tribune," but having entered 'the profession,' I must buy it. I must say that the Christmas MIRROR is very well worth it, even when one has had the luxury of the exchange list."

Leonora Bradley: "The Christmas MIRROR is a thing of beauty. Best ever."

Charles A. Robertson, Onawa, Ia.: "I wish to most heartily congratulate THE MIRROR on the highly interesting twenty-fifth anniversary number. It is, without fear of challenge, the handsomest dramatic journal ever printed in the United States, and one of especial credit in every respect."

F. E. Foster, Iowa Falls: "Permit me to add my congratulations on the anniversary number of THE MIRROR. It is worthy of being treasured as a momento of an eventful period in the life of the world's leading dramatic journal."

Rodney Lee, dramatic editor Toledo "Blade": "I have been a constant reader and admirer of THE MIRROR for many years. It is clean, wholesome and enterprising, and amply deserves the great success it has attained."

Jacob Washer, Fort Worth, Tex.: "I cannot let the occasion of the twenty-fifth, or the 'Silver,' anniversary of THE MIRROR pass by without extending to you and your efficient staff my hearty congratulations upon the great success you have made of THE MIRROR, and wish for you the same success when you celebrate your Golden Anniversary. I have been your representative here since 1882, twenty-one years, and during all of that time our relations have been most cordial."

HOLIDAY CHEER AT THE LEAGUE.

The social meeting at the Professional Woman's League yesterday partook of the gayety of the holiday season.

There was a Christmas tree and pretty decorations. Mrs. J. H. McKinley, president of the Clio Club, was the guest of honor. "Aunt Louisa" Eldridge presided in the absence of Mrs. Arden, who is ill. "Open the Door" and the mercy speech from The Merchant of Venice were read beautifully by Mrs. W. G. Jones. Lillian Morecraft Blombjerg sang "May Morning" sweetly, playing her own accompaniment. Several comic songs by Jeanie Winston amused the audience. Velma Swanson gave clever imitations of Coquelin, Janauschek, and Clara Morris. Readings by Mrs. C. B. Bishop closed the programme.

Suzanne Westford has resigned from the chairmanship of the Executive Committee, but not from the League, as has been erroneously published.

On the evening of Feb. 4 Amelia Weed Holbrook will present two original plays at the Waldorf-Astoria for the benefit of four societies of the Daughters of the American Revolution. Members of the League will have principal parts.

WEST SIDE LYCEUM BURNED.

The West Side Lyceum was destroyed by fire on Saturday afternoon last. The fire started in the kitchen of the establishment and soon spread throughout the building. A number of people were in the place at the time the fire started, but no lives were lost and no one was injured. Costumes belonging to Fisher and Ryley's new production of The Medal and the Maid were in the upper floors, in course of completion and were lost. The production was not delayed, however, and the piece was produced at the Star Theatre, Buffalo, last night. On Christmas Day 700 poor children were dined by Frank Tilford in the main hall of the Lyceum, under the auspices of the Little Mothers' Aid Association. A vaudeville entertainment was given after the dinner, and many well-known performers appeared. This was the last affair held in the hall.

CHRISTMAS CHEER.

There were Christmas celebrations in all the New York theatres after the matinees or evening performances.

Weber and Fields had a party on the stage, and every member of the company, down to the littlest girl and boy, was remembered by the managers. Lillian Russell played Dame Fortune, and much better, because more discriminatingly, than the original plays it. She gave gold and silver trinkets, match boxes, cigar cases, cigars, paper cutters, inkstands, books and money to all, and received many beautiful gifts herself.

Paula Edwardes, at the Casino, was really and truly Winsome Winnie. She gave to everyone, not forgetting the supernumeraries and ushers, to each of whom she gave a $10 gold piece, and after the presents were distributed, Miss Edwardes invited everybody to a Christmas dinner at a Broadway restaurant.

Frank Daniels was Santa Claus to his company, and made everybody happy.

Marie Tempest's company surprised her by decorating her dressing-room with her native holly and mistletoe. She thought she was in England.

After the Christmas matinee of Captain Barrington at the Manhattan Theatre an immense Christmas tree was set upon the stage, and on it there were appropriate gifts for every member of the company. Suzanne Sheldon seemed to think that she had the prize gift—an English four-pound plum pudding, from her brother-in-law, Anthony Hope. Weber and Fields and Lillian Russell were of the happy party.

A surprise to Frank Carlos Griffith, Mrs. Fiske's acting manager, was the presentation to him by the members of the company of an elegant silver-handled umbrella on Christmas Eve when en route to Toledo.

THE MIRROR has received Christmas greetings and congratulations from, among many hundreds: Gus Hill, Gus Williams, George E. Lask, Sully and Phelps, Fentelle and Radcliffe, Jule Delmar, S. A. Mitchell, John Le Clair, Lawrence and Harrington, Wayne and Lamar, Gaston Newbrik, Joseph Birnes, the Hopkins' Grand Opera House company, of Memphis, Tenn., and Adelaide Herrman.

The members of the New York Day by Day company celebrated Christmas with a dinner after the evening performance, at Baltimore. An original poem, commemorative of the event, was read by Helen Hyle, and speeches were made by Charles P. Rice, Henry E. Hambro, and William Flagg.

The Lovers' Lane company, W. F. Haddock, manager, had a Christmas party after the play, at Bellaire, Ohio, on the stage, and a dance followed a great dinner.

Marie Page, leading lady of the Grace Hayward company, received many valuable presents from her manager and members of the company, at Decatur, Ill., Christmas Day.

Vance and Sullivan's The Little Church Around the Corner company spent Christmas at Wells' Bijou, Atlanta, Ga., and Santa Claus was kind to each member. After the evening performance a Christmas tree was set up and Manager E. Greenburg distributed the packages that Uncle Sam had delivered from all parts of the country, and there was also an exchange of gifts by the members. On New Year's Eve in Birmingham the company will have another celebration and more gifts will be distributed.

Harry Dull and his Eastern Weary Willie Walker company celebrated Christmas in the good old-fashioned way. A tree was discovered in Miss De Sale's room and gifts were distributed.

Benjamin B. Vernon gave a Christmas dinner to the Vernon Stock company at the Dover Hotel Christmas Eve in Dover, N. J. A Christmas tree was one of the features and was loaded with presents for the members of the company.

CUES.

Herr Conried says that Herr William did not command Herr Conried's tenor, Herr Kraus, not to sing or appear in Parsifal.

J. K. Murray, under the management of Davis and Butterfield, opened his starring season in Fall River last Saturday night, to a big audience, in Arrah-na-Pogue.

Paula Edwardes has insisted upon seats for the chorus girls during rehearsals, and her managers have acceded to her request. She says standing for hours at rehearsals has been the cause of more fainting spells among the girls than anything known to her. The girls are thinking of encircling Miss Edwardes' head with a golden crown.

June Van Buskirk, who recently sailed for London to take part in one of Frank Curzon's productions, is seriously ill, and has had to undergo an operation for appendicitis.

In the Spring work on the Cody-Salsbury irrigation canal, in the Big Horn basin, Wyoming, will be begun, as Colonel Cody has secured the $3,500,000 for the enterprise from New York capitalists. The canal will be seventy-five miles long.

The University of Rochester Dramatic Club appeared at the Lyceum Theatre, Rochester, on Dec. 17 in a new comedy, entitled The Toastmaster, by Norman Lee Swartout, of the class of 1902. The play was received with high favor and will be performed again before the end of the college year.

Thomas H. McKone, manager of the Niles Opera House, will have a new theatre built at Niles, Mich., next season with all of the very best improvements. It will have the largest stage in Michigan. Special attention will be given to the dressing rooms, and the theatre will be on the ground floor.

Stanley Hawkins and Grace Edna Kimball, both prominent members of the Red Feather company, were married in this city on Dec. 27 by the Rev. George C. Houghton, in the Little Church Around the Corner. Max Figman, stage director of the Red Feather company, gave the bride away, and the ceremony was witnessed by several members of the organization.

Last night, in Burlington, N. J., Thomas Jefferson, son of Joseph Jefferson, began a brief tour in Rip Van Winkle.

Shortly after the holidays May Edouin and Fred Edwards will make their first appearance in this city since their return from England, presenting a new comedy, entitled A Bachelor's Dream. Miss Edouin is the daughter of Willie Edouin, the well-known English comedian.

In the Springfield correspondence of THE MIRROR recently there appeared a statement that referred to the costume worn by Florence Burns in a sketch in which she is appearing with her vaudeville company that was erroneous. Miss Burns wears the costume that the nature of her part requires, and it is decorous in every respect. The intimation that it involved a display of *lingerie* was baseless.

Buried at Sea reopened its season with a strengthened cast at Grand Rapids, Mich., Dec. 24, and will play Eastward. Ola Humphrey heads the company, which is under the personal direction of Edwin Mordant.

A New Year social session is to be given by the Actors' National Protective Union at Actors' Union Hall, No. 8 Union Square, New York city, on Thursday evening, Dec. 31. Harry Thomson is chairman of the Social Session Committee.

Jack Marvin will join the Vernon Stock company on Dec. 28.

Frank P. Haven closed with Along the Kennebec at Augusta, Maine, Dec. 8, and joined Charles E. Blaney's For His Brother's Crime as stage-manager.

The Unit Books, published by Howard Wilford Bell, are a pleasing innovation in the art of book publishing. The plan consists in a monthly issue of standard works of history, literature, science, mechanics and politics. The unit system means that the price for every twenty-five pages is one cent, the price of one hundred pages is four cents, and so on. The length of the book determines the number of pages. The books are reprinted from the very best editions, on a uniform quality of paper, with the same size of type, thus making [illegible] for library purposes. Their cheapness and [illegible] will appeal to all lovers of good literature.

SAID TO BE NO GOOD.

F. ZIEGFELD, Jr., stated on that I had disposed of an [illegible] the Anna Held attraction to Felix Isman [illegible] did, however, receive a very flattering offer from Mr. Isman for an interest in the Anna Held production, which I refused. I have [illegible] James E. Sullivan as principal comedian [illegible] Red Feather company, and he will continue in the production until the end of the season in May."

CORRESPONDENCE.

(Received too late for classification.)

SEATTLE.

The Grand Opera House was dark Dec. 13-19. Olympia Opera co. 20-28. J. H. Stoddard 27-2.

Florence Roberts played an engagement at the Seattle 13-19 and did her usual record breaking business. Zaza, her greatest success of the past two seasons, was not included in the week's bill. The Frisky Mrs. Johnson, seen earlier in the season here, when played by Amelia Bingham, was the bill for the entire week, with the exception of Friday night, 18, when Gioconda was played. Florence Roberts scored a great success in The Frisky Mrs. Johnson, but far more in Gioconda. The production of the latter play was a rare treat, having been seen in the English version, as it has, in so few cities of our country. The supporting co. this season included many of the favorites of last season, and the others proved adequate to the demands upon them. Miss Roberts will play a return engagement at the Seattle 3-5. A Trip to Chinatown and A Stranger in New York 20-26.

In Convict Stripes fairly pleased the patrons of the Third Avenue 13-19, and after the big opening 13 quite satisfactory business was done throughout the week. The co. was, as a whole, fairly adequate, and J. Arthur O'Brien and Minnie Pearl pleased especially. Vivian Prescott as Mag, the Bowery waif, scored a hit with a Mabel Hite voice that ought to get her bigger parts some day. The Head Waiters 20-26. Sandy Bottom 27-2. RODNEY D. WHITE.

BUFFALO.

Unusually, the theatrical business during Christmas week was exceptionally good from a financial point of view.

Richard Mansfield was the attraction at the Star Dec. 21-23, playing Old Heidelberg and Dr. Jekyll and Mr. Hyde. Suffice to say Mr. Mansfield and co. were excellent and deserved the S. R. O. houses which greeted them at all performances. Grace George followed 24-26, appearing in Pretty Peggy. This is one of the most delightful productions seen here in many seasons. Robert Lorraine, a very good actor, is seen as her leading man.

Alice Fischer opened a week's engagement at the Teck 21, appearing in What's the Matter with Susan. It is, indeed, a pity that Miss Fischer cannot find a better vehicle to display her talent as a comedienne than in this so-called comedy. Supporting co. excellent.

The Wayward Son crowded the Lyceum and, as well, proved to be the best melodrama so far this season.

The King of Detectives was the attraction at the Academy 21-26.

Anna Eva Fay began her second week at Convention Hall 20 and is mystifying large audiences at every performance. P. T. O'CONNOR.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Blanche Walsh in The Resurrection Dec. 22; crowded house; excellent performance. Elita Proctor Otis 25.

IOWA.

ALBIA.—KING'S OPERA HOUSE (Payton and Swearenger, mgrs.): J. A. Long Dec. 18-20; good co.; business light. Si Haskins 22; light house; pleased. Vaudeville Circus 24. German Lilliputians 30.

FORT DODGE.—MIDLAND THEATRE (Beth Meservey, mgr.): Katharine Willard Dec. 15; good house and satisfaction. Fire Department Picture co. 16, 17; large houses; pleased. A Runaway Match 19; small house; did not give satisfaction. A Bunch of Keys 21; fair house; good co. Mason and Mason 28. Peggy from Paris 30. Charles B. Hanford 1.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Dark.

MICHIGAN.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): A Romance of Coon Hollow Dec. 17; fair house and performance. Too Rich to Marry 19; poor house; pleased. The Man from Sweden 20. As You Like It 29. Dare Devil Dorothy 1. The Kilties 4. Foxy Grandpa 5.—CITY OPERA HOUSE (William Murrell, mgr.): Dark.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Lord Markward, mgr.): Peck's Bad Boy Dec. 21; S. R. O.; good co. The Irish Pawnbrokers 30. Salsbury Orchestra 4.

NEW YORK.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, mgr.): Carner Stock co. Dec. 24-26 in Cast Adrift, Rip Van Winkle, and The War of Wealth; good co.; fair business.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Jess Shirley co. Nov. 30-Dec. 6; good co. to S. R. O. A Trip to Chinatown 18; good co. Clara Mathes co. 21-28.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Keystone Dramatic co. Dec. 14-19; fair week. May Fiske co. 21-26 opened in A Soldier's Sweetheart to good business; continued in The Power of the Cross, The Deacon's Daughter, Thelma, As You Like It, The Man from Mexico, and River Pirates; good specialties; fair business. Andrew Mack 28. Roe Stock co. 29-2.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Local Elks' Vaudeville Dec. 17-19; fair business. Clara Turner (return) 24-26. The Eleventh Hour 30. U. T. C. 1, 2. Campbell Stock co. 4-9.

TEXAS.

BROWNWOOD.—MIRTH OPERA HOUSE (Ray Harryman, mgr.): Dark.

WEST VIRGINIA.

ST. MARYS.—AUDITORIUM (James A. Oldfield, mgr.): Si Plunkard Dec. 15; performance fine; business fair. Gorton's Minstrels 18; performance and business fair. A Royal Slave 23; fine co.; business good. Young Tobe Hoxie 31. Lovers' Lane 9. Guy Brothers' Minstrels 12.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Ezra Kendall in The Vinegar Buyer Dec. 16; good business; delightful performance. Shadows of a Great City 19 pleased the gallery; fair business. Ghosts 25. The Isle of Spice 26. Morrison's Faust 28.

ARENA.

ALEXANDRIA, LA.—Gentry Brothers' Dog and Pony Circus Nov. 30; two performances; capacity pleased.

MOBILE, ALA.—Harris' Nickel Plated Shows Nov. 28, 29, to large business; pleased.

VALDOSTA, GA.—The Harris Nickel Plate Shows Dec. 17, 18; good performances; fair business.

MY WIFE'S FAMILY

For Time, Bert St. John, Detroit, Mich

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Merle H. Norton, mgr.): Burlingame, Kas., Dec. 29, Osage City 30, Strong City 31, Emporia Jan. 1, Burlington 2.

A BUNCH OF KEYS (Gus Bothner, mgr.): Quincy, Ill., Dec. 29, Pittsfield 30, Taylorville 31, Decatur Jan. 1, Bloomington 2.

A COLORADO WAIF (Cross and Kimball, mgrs.): Duluth, Minn., Dec. 29, Brainerd 30, Grafton 31, Winnipeg, Man., Jan. 1, 2, Grand Forks, N. D., 4, Crookston, Minn., 5, Fargo, N. D., 6, St. Cloud, Minn., 7.

A DESPERATE CHANCE (Eastern: Bert Howard, mgr.): Syracuse, N. Y., Dec. 28-30, Rochester 31-Jan. 2.

A DESPERATE CHANCE (L. M. Mittenthal, mgr.): Philadelphia, Pa., Dec. 28-Jan. 2.

A FRIEND OF THE FAMILY (W. E. Gorman, mgr.): Greenville, Miss., Dec. 29, Greenwood 30, Columbus 31, Anniston, Ala., Jan. 1, Atlanta, Ga., 2, Columbus 3, Montgomery, Ala., 5, 6, Mobile 7, 8.

A GAMBLER'S DAUGHTER (Frazee and Browne, props.): Pine Bluff, Ark., Dec. 29, Jonesboro 30, Poplar Bluff 31, Cairo, Ill., Jan. 1, Mt. Vernon 2, Carbondale 4, Marion 5, Murphysboro 6, Cape Girardeau 7.

A HANDSOME CARMAN (D. E. Barnett, mgr.): Albany, N. Y., Dec. 28, 29, Schenectady 30.

A HAPPY TRAMP (Jos. H. Thonet, mgr.): East Liverpool, O., Dec. 29, Canton 30, Kent 31, Wooster Jan. 1, Millersburg 2.

A HIDDEN CRIME (J. M. Ward, mgr.): Elizabeth, N. J., Dec. 28-30, Scranton, Pa., 31-Jan. 2, Washington, D. C., 4-9.

A HOMESPUN HEART (Leon Williams, mgr.): East Liverpool, O., Dec. 29, Union City, Pa., 31.

A HOT OLD TIME: Charlottesville, N. C., Dec. 29, Roanoke, Va., 30, Knoxville, Tenn., 31, Chattanooga Jan. 1, Birmingham, Ala., 2, Meridian, Miss., 3, Demopolis 4, Galena 5, Montgomery 7.

A HUMAN SLAVE (J. M. Ward, mgr.): Boston, Mass., Dec. 28-Jan. 2, Springfield 4-6, Fall River 7-9.

A LITTLE OUTCAST (Eastern: Geo. E. Gill's; Burt McPhail, mgr.): Troy, N. Y., Jan. 4-6, Albany 7-9, Philadelphia, Pa., 11-16.

A LITTLE OUTCAST (Western: E. J. Carpenter, mgr.): Oakland, Cal., Dec. 27-Jan. 2, Modesto 4, Madera 5, Hanford 6, Bakersfield 7, Visalia 8, Fresno 9, Stockton 10.

A LITTLE OUTCAST (Northern: Geo. E. Gill's; E. H. Pitsbuzh, mgr.): Encamin, Pa., Dec. 29, Renova 30, Ridgeway 31, Lockhaven Jan. 2, Williamsport 4, Lewisburg 5, Sharon 6, Shenandoah 7.

A MONTANA OUTLAW (C. F. Lawrence, mgr.): Ottawa Jan. 1, Lexington, Mo., 4, Marshall 5, Salisbury 6, Brookfield 7, Chillicothe 9, St. Joseph 10.

A RABBIT'S FOOT: Greenville, Ala., Dec. 29, Evergreen 30, Flomaton 31, Pensacola, Fla., Jan. 1.

A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): Ishpeming, Mich., Jan. 1, Green Bay, Wis., 3, Menominee, Mich., 4, Marinette, Wis., 5, Neenah 7.

A ROYAL SLAVE (Harry Gordon, mgr.): Harrisonburg, Va., Dec. 30, Orange 31, Alexandria Jan. 1.

A ROYAL SLAVE (Harry Gordon, mgr.): Clinton, Mo., Dec. 29, Fulton 30, Jefferson City 31, East St. Louis, Ill., Jan. 1.

A RUINED LIFE: Washington, D. C., Dec. 28-Jan. 2.

A RUN FOR HER MONEY: Waterloo, Ia., Dec. 29, Davenport 30, Sterling, Ill., Jan. 1.

A TEXAS STEER (M. Rice, mgr.): Birmingham, Ala., Dec. 29, Anniston 30, Griffin, Ga., 31, Macon Jan. 1, Americus 2.

A THOROUGHBRED TRAMP (Elmer Waller's: Harry Darlington, mgr.): Portage, Wis., Dec. 29, Beloit 30, Woodstock 31, South Chicago, Ill., Jan. 1, Milwaukee, Wis., 2, Oshkosh 3, Neenah 4, Fond du Lac 5, Marseilles, Ill., 7, Kankakee 8, Lafayette, Ind., 9, Knox 13, Mishawaukee 14, Dowagiac, Mich., 15.

AN ENGLISH DAISY (Weber and Fields, mgrs.): Boston, Mass., Dec. 7—indefinite.

ADAMS, MAUDE: New York city Nov. 10-Jan. 2.

ALICE IN WONDERLAND: Greenville, O., Dec. 29, 30, Elwood, Ind., 31, Bellfontaine, O., Jan. 1, 2, Marion 3.

ALLEN, VIOLA: Chicago, Ill., Dec. 12-Jan. 2, St. Louis, Mo., 4-9, Kansas City 11-13, Springfield, Ill., 14.

ALPHONSE AND GASTON: Philadelphia, Pa., Jan. 1, 2, Newport News, Va., 4, Norfolk 5, Petersburg 6, Richmond 7, Durham, N. C., 8, Greensboro 9, Columbia, S. C., 11, Augusta, Ga., 12, Charleston, S. C., 13, Savannah, Ga., 14.

ARE YOU A MASON: San Francisco, Cal., Dec. 27-Jan. 3.

ARIZONA (J. P. Palser, mgr.): Cleveland, O., Dec. 28-Jan. 2, Detroit, Mich., 4-9.

ARIZONA (Chas. F. Brown, mgr.): Dixon, Ill., Dec. 29, Sterling 30, Waterloo, Ia., 31, Marshalltown Jan. 1, Des Moines 2.

ARRAH-NA-POGUE (Davis and Butterfield, mgrs.): Providence, R. I., Dec. 28-Jan. 2.

AT CRIPPLE CREEK: Brooklyn, N. Y., Dec. 28-Jan. 2.

BARRYMORE, ETHEL: New York city Dec. 28-Jan. 2.

BATES, BLANCHE (David Belasco, mgr.): Boston, Mass., Dec. 7-Jan. 2, Brooklyn, N. Y., 4-9.

BEN HUR: Philadelphia, Pa., Dec. 28-Jan. 9.

BEN HUR: St. Paul, Minn., Dec. 27-Jan. 2.

BERESFORD, HARRY (J. J. Coleman, mgr.): Grinnell, Ia., Dec. 29, Ottumwa 30, Creston 31, Des Moines Jan. 1, Boone 2.

BLOODGOOD, CLARA: San Francisco, Cal., Dec. 28-Jan. 9.

BONELLI, WM., AND ROSE STAHL: Beaver Falls, Pa., Dec. 29, Niles, O., 30, Salem 31, East Liverpool Jan. 1, Connellsville, Pa., 2, Johnstown 4.

BOUCICAULT, AUBREY: Paterson, N. J., Dec. 28-30.

BURIED AT SEA (Edward Mordant and Ola Humphrey, props. and mgrs.): Dayton, O., Dec. 28-30, Akron 31-Jan. 2.

BUHLER, RICHARD (Henry B. Marks, mgr.): New York city Dec. 28-Jan. 2.

CARTER, MRS. LESLIE: Toledo, O., Dec. 28, 29, Columbus 30, 31, Dayton Jan. 1, 2.

CHECKERS (Kirke La Shelle, mgr.): Providence, R. I., Dec. 28-Jan. 2, Boston, Mass., 4-23.

CHILD SLAVES OF NEW YORK: Toronto, Can., Dec. 28-Jan. 2.

CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): Chickasha, I. T., 29, Kingfisher, Okla., 30, Enid 31, El Reno Jan. 1, Blackwell 2, Guthrie 3, Ardmore, I. T., 4, Denton, Tex., 5, McKinney 6, Mexia 7.

CLEMENT, CLAY (Jos. C. Logan, mgr.): Lexington, Ky., Dec. 29, Henderson 30, Hopkinsville 31, Paducah Jan. 1, 2.

COGHLAN, GERTRUDE: Evansville, Ind., Dec. 29.

COGHLAN, ROSE (Jules Murry, mgr.): Charlottesville, Va., Dec. 29, Staunton 30, Newport News 31, Norfolk Jan. 1, Richmond 2.

COHAN, GUS, AND KATE WATSON: Clayton, Ill., Dec. 29, Jacksonville 30, Barry 31, Hannibal, Mo., Jan. 1, Louisiana 2, Roodhouse, Ill., 4, Jerseyville 5, Carlinville 6, Litchfield 7.

COHANS, FOUR (Fred Niblo, mgr.): Cleveland, O., Dec. 28-Jan. 2.

CRANE, W. H.: Kansas City, Mo., Dec. 28-Jan. 2.

CROSMAN, HENRIETTA (David Belasco and Maurice Campbell, mgrs.): New York city Dec. 9-Jan. 9.

DARE DEVIL DOROTHY: Ludington, Mich., Dec. 29, Muskegon 30, Cadillac 31, Traverse City Jan. 1, Grand Rapids 2.

DAVID HARUM (Edwin P. Doss, mgr.): Columbus, O., Dec. 28-30, Toledo 29-Jan. 2.

DAVID HARUM (E. G. Davidson, mgr.): Chattanooga, Tenn., Dec. 29, Atlanta, Ga., 30, 31, Birmingham, Ala., Jan. 1, Mobile 2.

DESPERATE LORD BARRINGTON: St. Louis, Mo., Dec. 27-Jan. 2.

DODGE, SANFORD: New Rockford, S. D., Dec. 30, Carrington Jan. 2, Cooperstown 6, Valley City 8.

DORA THORNE (Robt. Halcott, mgr.): Mt. Sterling, Ky., Dec. 29, Winchester 30, Shelbyville 31, Richmond Jan. 1, Lebanon 2.

D'ORSAY, LAWRENCE: Newark, N. J., Dec. 28-Jan. 2.

DOWN AND UP (Jos. H. Arthur, mgr.): Canonsburg, Pa., Dec. 29, Charleroi 30, Monongahela 31, Rochester Jan. 1, Jeannette 2, Steubenville, O., 4, Uhrichsville 5, Newcomerstown 6.

DOWN BY THE SEA (Phil Hunt, mgr.): Iola, Kan., Dec. 29, Parsons 30, Springfield, Mo., Jan. 1, Aurora 2, Joplin 3, Pittsburg, Kan., 4, Chanute 5, Winfield 6, Wichita 7, Arkansas City 8.

DOWN MOBILE: Pittsburg, Kan., Dec. 29, Rock Hill, Mo., 30, Nevada 31, Ft. Scott, Kan., Jan. 1, Topeka 2, Burlington 4, Osage City 5, Emporia 6, Junction City 9.

DREW, JOHN: Chicago, Ill., Dec. 28-Jan. 2.

EAST LYNNE (Stuart and Taylor, mgrs.): Warren, O., Dec. 29, Ford City, Pa., 30, Vandergrift 31, Greensburg Jan. 1, Latrobe 2.

ELLIOTT, MAXINE: New York city Dec. 7-Jan. 2.

EMERSON, MARY: Scranton, Pa., Dec. 29, Pittston 30, Ashland 31, Mahanoy City Jan. 1, Berwick 2.

EVERYMAN: Boston, Mass., Dec. 28-Jan. 9.

FAUST (Porter J. White's): Shelby, O., Dec. 29, Rochester, Pa., 30, Sharon 31, Alliance, O., Jan. 1, Uhrichsville 2, Wellsville 4, Barberton 5, Niles 6, Corry, Pa., 7.

FAVERSHAM, WILLIAM: Boston, Mass., Dec. 28-Jan. 9.

FISCHER, ALICE: Mansfield, O., Dec. 29.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Detroit, Mich., Dec. 28-Jan. 2, Chicago, Ill., 4-9.

FORGIVENESS (Edward P. Corrigan, mgr.): Norwood, Can., Jan. 28, 29, Port Hope Jan. 1, 2.

FOR HER CHILDREN'S SAKE (Eastern: Sullivan, Harris and Woods, mgrs.): Montreal, Can., Dec. 28-Jan. 2, Ottawa 4-6, Kingston 7, Hamilton 8, 9, Toronto 11-16.

FOR HER CHILDREN'S SAKE (Western: Sullivan, Harris and Woods, props.; Ed H. Lester, mgr.): Sunbury, Pa., Dec. 29, Williamsport 30, Tyrone 31, Johnstown Jan. 1, Barnesboro 2, Latrobe 4, Greensburg 5, Mt. Pleasant 6, Cumberland, Md., 7, Uniontown, Pa., 8.

FOR HER SAKE (E. J. Carpenter's: Jas. Pilgrim, mgr.): Curwensville, Pa., Dec. 29, Clearfield 30, Punxsutawney 31, Houtsdale Jan. 4.

FOR HIS BROTHER'S CRIME (L. B. Williams, mgr.): Jersey City, N. J., Dec. 28-Jan. 2, Brooklyn, N. Y., 4-16.

FOR MOTHER'S SAKE (Rusco and Holland's): Salem, Ore., Jan. 1, Centralia, Wash., 2, Tacoma 3-5, Mt. Vernon 6, Anacortes 7.

FOXY GRANDPA (Wm. A. Brady, mgr.): Marysville, Cal., Dec. 29, Portland, Ore., 31-Jan. 2, Victoria, B. C., 4, Vancouver 5, New Whatcom, Wash., 6, Everett 7.

FOXY GRANDPA: Jackson, Mich., Dec. 29, Lansing 30, Flint 31, East Saginaw Jan. 1, Bay City 2, Cadillac 4, Traverse City 5, Manistee 6, Ludington 7.

FROM RAGS TO RICHES: Brooklyn, N. Y., Dec. 28-Jan. 2.

GALLAND, BERTHA: New York city Dec. 14-Jan. 2.

GALLATIN, ALBERTA (Geo. H. Brennan, mgr.): San Diego, Cal., Dec. 29, Riverside 30, San Bernardino 31, Santa Barbara Jan. 1, Pasadena 2, Tulare 4, Fresno 5, Bakersfield 6, Stockton 7, Oakland 8, 9.

GILLETTE, WM.: New York city—indefinite.

GILMORE, PAUL: Beaumont, Tex., Dec. 29, Galveston 30, Houston 31, Austin Jan. 1, San Antonio 2.

GLAD OF IT: New York city Dec. 28—indefinite.

GOODWIN, NAT: Pittsburgh, Pa., Dec. 28-Jan. 2.

GRANTLEY, HELEN (J. E. Deicher, mgr.): Purcell, I. T., Dec. 29, Oklahoma City, Okla., 30, Winfield, Kan., 31, Wichita Jan. 1, Hutchinson 2.

GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Macon, Mo., Dec. 29, Kirksville 30, Quincy, Ill., 31, Louisiana, Mo., Jan. 1, Burlington, Ia., 2.

HACKETT, JAMES K.: North Adams, Mass., Dec. 29, Albany, N. Y., Jan. 1.

HALL, BLANCHE (Edward C. White, mgr.): Erie, Pa., Dec. 29, Alliance, O., 30.

HALL, GEORGE F. (A Ragged Hero): Cohoes, N. Y., Jan. 1, Amsterdam 2.

HALL, HOWARD (Henry Pierson, mgr.): Chicago, Ill., Dec. 20-Jan. 2.

HANFORD, CHARLES B.: Lincoln, Neb., Dec. 29, 30, Omaha 31, Fort Dodge, Ia., Jan. 1, Sioux City 2.

HANS HANSON (Jas. T. McAlpin, mgr.): Appleton, Mo., Dec. 29, Sweet Springs 30, Higginsville 31, Lexington Jan. 1, Slater 2, Higbee 4, Centralia 5.

HAPPY HOOLIGAN (Eastern: Charles E. Barton, mgr.): Cleveland, O., Dec. 28-Jan. 2, Cincinnati, 3-9, Louisville, Ky., 11-16.

HAPPY HOOLIGAN (Western: Al. Delson, mgr.): Victor, Col., Dec. 27, Colorado Springs 28, Leadville 29, Salt Lake City, U., 31, Jan. 1, San Francisco, Cal., 2-9, Oakland 10, 11, San Jose 12, Bakersfield 13, Los Angeles 14-16.

HARNED, VIRGINIA: Atlanta, Ga., Dec. 28, 29, Macon 30, Savannah 31, Augusta Jan. 1, Charleston, S. C., 2, Norfolk, Va., 4.

HAWTREY, CHARLES: Cincinnati, O., Dec. 28-Jan. 2.

HEARTS ADRIFT: Baltimore, Md., Dec. 28-Jan. 2.

HEARTS OF OAK (Wm. B. Gross, mgr.): Lorain, O., Dec. 29, Bowling Green 30, Ann Arbor, Mich., 31, Bay City Jan. 1, Saginaw 2, Jackson 4, Kalamazoo 5, Grand Rapids 7-9.

HER FATAL SIN (A. J. McHovy, mgr.): Conneaut, O., Dec. 29, Akron 30, Lorain 31, Coshocton Jan. 1, Cambridge 2.

HER FIRST FALSE STEP (C. F. Whitaker, prop.; E. A. Schille, mgr.): Boston, Mass., Dec. 27-Jan. 2, Providence, R. I., 4-9.

HER MARRIAGE VOW: Mt. Carmel, Pa., Dec. 31, Shamokin Jan. 1, Reading 2, Hoboken, N. J., 3-6, Elizabeth 7-9.

HER ONLY SIN: Murphysboro, Ky., Dec. 30, Carbondale 31, Cairo, Ill., Jan. 1, Paducah, Ky., 2.

HER SISTER'S SHAME: Holyoke, Mass., Dec. 28-30.

HOLLAND, MILDRED (Edward C. White, mgr.): Buffalo, N. Y., Dec. 28-Jan. 2.

HUMAN HEARTS (Eastern: Jesse Blanchard, mgr.): Springfield, Mass., Dec. 28-30.

HUMAN HEARTS (Western: Cland Saunders, mgr.): Brainard, Minn., Dec. 29, Winnipeg, Man., 30, 31, Grand Forks, N. D., Jan. 1, Crookston, Minn., 2, Fargo, N. D., 4, Jamestown 5.

IF WOMEN WERE MEN (M. W. Taylor, mgr.): Atlantic City, N. J., Dec. 31, Jan. 1, Chester, Pa., 2, Camden, N. J., 4-6, Wilmington, Del., 7-9.

IN CONVICT STRIPES: Portland, Ore., Dec. 27-Jan. 2.

IN LOUISIANA (G. D. Johnstone, mgr.): Rastrop, Tex., Jan. 4, Palestine 16, Tyler 19, Marshall 20.

IRVING, HENRY: Washington, D. C., Dec. 28-Jan. 2, Baltimore, Md., 4-9.

IRVING, ISABEL (Jas. K. Hackett, mgr.): Pittsburgh, Pa., Dec. 28-Jan. 2.

JAMES BOYS IN MISSOURI (Eastern: Geo. Klimt, prop.; Frank Gazzalo, mgr.): Chester, Pa., Dec. 29, Reading 30, 31, Pottstown Jan. 4, Pottsville 5, York 6, Frankford 7-9, Holyoke, Mass., 11-13, Fall River 14-16.

JAMES, LOUIS, AND FREDERICK WARDE: Memphis, Tenn., Jan. 1, 2.

JOSHUA WHITCOMB (Kilpatrick and Burniston, mgrs.): Altoona, Pa., Dec. 29, Johnstown 30, Greensburg 31, Wheeling, W. Va., Jan. 1, 2, New York city 4-9.

KELCEY, HERBERT, AND EFFIE SHANNON: Columbia, S. C., Dec. 29, Asheville 30, Danville 31, Richmond, Va., Jan. 1, Norfolk 2, Philadelphia, Pa., 4-16.

KIDNAPPED IN NEW YORK: Mahanoy City, Pa., Dec. 29, Shenandoah 30, Mt. Carmel 31, Hazleton Jan. 1, Freeland 2.

KING-PERKINS (Edward Taylor, mgr.): Eddyville, Ia., Dec. 29, Hiteman 30, Moravia 31, Centerville Jan. 1, Mystic 2, Elton 4, Fairfield 5, Wayland 6, Oakville 7, Winfield 8, What Cheer 9.

KYLE, HOWARD (Geo. H. Brennan, mgr.): Corsicana, Tex., Dec. 29, Waco 30, Galveston 31, Houston Jan. 1, Beaumont 2, Dallas 4, Ft. Worth 5, Sherman 6, Tyler 7, Hot Springs, Ark., 8, Little Rock 9.

LANGTRY, MRS.: New Orleans, La., Dec. 28-Jan. 2.

LEGALLY DEAD (Harry Shannon, mgr.): Perry, Ia., Dec. 29, Carroll 30, Avoca 31, Clarinda Jan. 1, Corning 2.

LIGHTHOUSE BY THE SEA: St. Paul, Minn., Dec. 27-Jan. 2.

LODER, CHAS. A. (W. S. Butterfield, mgr.): Franklin, Ind., Dec. 29, Columbus 30, Seymour 31, Madison Jan. 1, New Albany 2.

LOOKING FOR A WIFE (D. E. Benn, mgr.): Brigham, U., Dec. 29, Ogden 30, Park City 31, Salt Lake Jan. 1, 2.

LOST RIVER: Crookston, Minn., Dec. 29, Fargo, N. D., 30, Butte, Mont., Jan. 1, 2, Helena 4, Missoula 5, Wallace, Ido., 6, Spokane, Wash., 7-9.

McFADDEN'S FLATS (Thos. R. Henry, mgr.): Cincinnati, O., Dec. 27-Jan. 2, Louisville, Ky., 3-9, Pittsburgh, Pa., 11-16.

McHENRY, NELLIE: Buffalo, N. Y., Dec. 28-Jan. 2.

Mack, Andrew: Fall River, Mass., Dec. 30.

MAN TO MAN (W. S. Butterfield, mgr.): Ft. Worth, Tex., Dec. 29, Denham 30, Paris 31, Greenville Jan. 1, McKinney 2.

MANNERING, MARY: Baltimore, Md., Dec. 28-Jan. 2.

MANSFIELD, RICHARD (Lyman B. Glover, mgr.): Boston, Mass., Dec. 28-Jan. 2.

MANTELL, ROBERT B.: Buffalo, N. Y., Dec. 28-30.

MARTINOT, SADIE: Binghamton, N. Y., Dec. 29, Carbondale, Pa., 30, Scranton 31, Wilkesbarre Jan. 1, Pittston 2.

MASON AND MASON (Broadhurst and Currie, mgrs.): Fort Dodge, Ia., Dec. 29, Iowa Falls 30, Charles City 31, Dubuque Jan. 1, Rochester, Minn., 2, St. Paul 3-9.

MELVILLE, ROSE (J. R. Sterling, mgr.): Denver, Col., Dec. 27-Jan. 2, Kansas City, Mo., 3-9.

MORRISON, LEWIS (Jules Murry, mgr.): Madison, Wis., Dec. 29, Kewanee, Ill., 30, Bloomington 31, Peoria Jan. 1, Rock Island 2.

MORTIMER, CHARLES: Tyrone, Pa., Dec. 29, Selins Grove 30, Scottdale 31, Waynesburg Jan. 1, Pittston 2.

MR. JOLLY OF JOLIET (Broadhurst and Currie, props.: H. A. Wickham, mgr.): Sioux City, Ia., Dec. 29, Omaha, Neb., 30, Des Moines, Ia., 30-Jan. 2, Boone 4, Fort Dodge 5, Waterloo 6, Independence 7, Decorah 8, Dubuque 9.

MURPHY, JOSEPH: London, Can., Dec. 29, St. Catherines 30, Niagara Falls, N. Y., 31, Jamestown Jan. 1, Cincinnati, O., 3-9, Columbus 11-13.

MURRAY AND MACK (Ollie Mack, mgr.): Bloomington, Ill., Dec. 29, Lincoln 30, Jacksonville 31, Springfield Jan. 1, Quincy 2, St. Joseph, Mo., 3, 4, Leavenworth, Kan., 5, Topeka 6, Hutchison 8, Dodge City 9.

NEILL, JAMES: Honolulu, Dec. 7-Jan. 2, Los Angeles, Cal., 10-Feb. 20.

NEW ENGLAND FOLKS (Shrock and Rice, mgrs.): New Castle, Pa., Dec. 29, Toronto, O., 30, Barnesville 31.

NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Frankford, N. J., Dec. 28-30, Salem 31, Burlington Jan. 1, Fishkill, N. Y., 2, Montreal, Can., 4-9.

NINETY AND NINE: Trenton, N. J., Dec. 29, 30, Paterson 31-Jan. 2.

NO WEDDING BELLS FOR HER: Buffalo, N. Y., Dec. 28-Jan. 2.

OBER, GEORGE (Wm. H. Currie, mgr.): Lake Charles, La., Dec. 28, 29, Jennings 30, 31.

OLCOTT, CHAUNCEY: Philadelphia, Pa., Dec. 21-Jan. 2.

OLD ARKANSAW (Fred Raymond's): Mound City, Mo., Dec. 29, Rockport 30, Tarkio 31, Maryville, Jan. 1, Hamburg, Ia., 2, Shenandoah 4, Clarinda 5, Red Oak 6, Atlantic 7.

O'NEILL, JAMES: Milwaukee, Wis., Dec. 31-Jan. 2.

ONE NIGHT IN JUNE (Rowland and Clifford, mgrs.): Carson City, Nev., Dec. 29, Reno 30, Fresno, Cal., Jan. 1, Los Angeles 3-9, San Francisco 17-23.

ONLY A SHOP GIRL: Chicago, Ill., Dec. 30-Jan. 2.

ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzalo, mgr.): Wabash, Ind., Dec. 29, Muncie Jan. 1, Lansing, Mich., 2, Grand Rapids 3-6, Saginaw 7.

ON THE HURRICANE DECK (Wilber's: C. V. Weston, mgr.): Atchison, Kan., Dec. 29.

OTIS, ELITA PROCTOR (George H. Brennan, mgr.): Knoxville, Tenn., Dec. 29, Bristol 30, Roanoke, Va., 31, Charlottesville Jan. 1, Charleston, W. Va., 2, Louisville, Ky., 4-6.

OUR NEW MINISTER (Miller and Conyers, mgrs.): New York city Nov. 30—indefinite.

OVER NIAGARA FALLS (A; Rowland and Clifford, mgrs.): Danbury, Conn., Dec. 29, Wallingford 30, New Haven 31-2, Atlanta, Ga., 4-9, Birmingham, Ala., 11-16.

OVER NIAGARA FALLS (C; Rowland and Clifford, mgrs.): Hastings, Neb., Dec. 29, Grand Island 30, Columbus 31, Lincoln Jan. 1, Tecumseh 2, Falls City 4, Horton, Kan., 6.

OWEN, WM. (Martin Sheeley, mgr.): Elgin, Ill., Dec. 30, Oak Park 31, Aurora Jan. 1, Woodstock 2, Marengo 4, La Salle 5, Pontiac 6, Bloomington 7.

PATTON, W. B. (J. M. Stout, mgr.): San Francisco, Cal., Dec. 27-Jan. 2, Oakland 3, Stockton 4, Sacramento 5.

PECK AND HIS MOTHER-IN-LAW-ABROAD (Jas. M. Brennan, mgr.): Boston, Mass., Dec. 28-Jan. 2.

PECK'S BAD BOY (A; Leroy J. French, mgr.): Rich Hill, Mo., Dec. 29, Lamar 30, Monette 31.

PECK'S BAD BOY (Southern): Brenham, Tex., Dec. 29, Bryan 30, Navasota 31, Houston Jan. 1, Galveston 2.

PEG WOFFINGTON: Tampa, Fla., Jan. 1, 2.

PICKINGS FROM PUCK (Ollie Mack and Jas. M. Galter, mgrs.): Milwaukee, Wis., Dec. 27-Jan. 2, Hammond, Ind., 3, Streator, Ill., 5, Bloomington 6, Lincoln 7, Jacksonville 8.

QUEEN OF THE HIGHWAY (Wallick's: W. McGowan, mgr.): Indianapolis, Ind., Dec. 28-30, Dayton, O., 31-Jan. 2, Columbus 4-6, Akron 7-9.

QUINCY ADAMS SAWYER (Eastern: C. B. Brooks, mgr.): Noblesville, Ind., Dec. 29, Elwood 30, Alexandria 31, Marion Jan. 1, Kokomo 2.

QUINCY ADAMS SAWYER (Western: W. G. Shelling, mgr.): Shenandoah, Ia., Dec. 29, Nebraska City, Neb. 30, Council Bluffs, Ia., 31, Omaha, Neb., Jan. 1, 2, Fremont 4, Missouri Valley, Ia., 5, Sioux City 6, Norfolk, Neb., 7.

RACHEL GOLDSTEIN: New York city Dec. 28-Jan. 2.

REHAN, ADA, AND OTIS SKINNER: Evansville, Ind., Dec. 30, Louisville, Ky., 31-Jan. 2.

RESURRECTION: Galesburg, Ill., Dec. 29.

RICHMAN, CHARLES (Weber and Fields, mgrs.): New York city Nov. 23-Jan. 2.

ROBER, KATHERINE: Bath, Me., Dec. 28-Jan. 2.

ROBERT EMMET: New York city Dec. 28-Jan. 2.

ROBERTS, FLORENCE (Frederic Belasco, prop.; E. D. Price, mgr.): New Whatcom, Wash., Dec. 29, 30, Everett 31, Tacoma Jan. 1, 2, Seattle 3-5, Olympia 5, 6, Hoquiam 7.

ROBERTSON, FORBES, AND GERTRUDE ELLIOTT: Brooklyn, N. Y., Dec. 28-Jan. 2.

ROBSON, ANDREW (Jno. W. Bennett, mgr.): Portland, Ore., Dec. 29-30, Whatcom, Wash., Jan. 1, Everett 2, Seattle 3-5, Ellensburg 6, Yakima 7.

ROYAL LILLIPUTIANS: San Antonio, Tex., Jan. 1, Austin 2, Shreveport 3, Texarkana 4, Greenville 5, Dennison 6, Dallas 7, Ft. Worth 9, Trinidad, Col., 11, Pueblo 12, Leadville 13, Victor 15, Colorado Springs 16.

RUSSELL, ANNIE: Philadelphia, Pa., Dec. 14-Jan. 2.

SAG HARBOR (Wm. B. Gross, mgr.): Jersey City, N. J., Dec. 28-Jan. 2, Toronto, Can., 4-9.

SANDY BOTTOM: Ritzville, Wash., Dec. 29, North Yakima 30, Tacoma 31-Jan. 2, Seattle 3-9, Snohomish 11, Sedro-Wooley 12.

SAVED FROM THE SEA: Washington, D. C., Dec. 28-Jan. 2, Baltimore, Md., 4-9.

SEARCHLIGHTS OF A GREAT CITY: Chicago, Ill., Dec. 28-Jan. 2.

SHAW, MARY (Geo. H. Brennan, mgr.): Escanaba, Mich., Dec. 29, Green Bay 30, Appleton, Wis., 31, Beloit Jan. 1, Streator, Ill., 2.

SHEA, THOS. F. (Jas. Wall, mgr.): Washington, D. C., Dec. 28-Jan. 2.

SHORE ACRES (Wm. B. Gross, mgr.): Clinton, Ia., Dec. 29, Rock Island, Ill., 30, Burlington, Ia., 31, Keokuk Jan. 4, Fort Madison 5, Monmouth, Ill., 6, Peoria 7.

SI PLUNKARD (Bob Mack, mgr.): Oil City, Pa., Dec. 29, Mercer 30, Conneaut, O., 31, Ashtabula Jan. 1, Niles 2.

SHORE ACRES (Wm. B. Gross, mgr.): Keokuk, Ia., Jan. 4.

SIDNEY, GEORGE: Kansas City, Mo., Dec. 27-Jan. 2.

SKY FARM: Newark, N. J., Dec. 28-Jan. 2.

SLAVES OF THE MINE: Hancock, Mich., Dec. 29, Wausau, Wis., 30, Rhinelander Jan. 1, Ashland 2, Superior 3, Virginia, Minn., 4, Hibbing 5, Duluth 6, 7.

SOTHERN, E. H.: Boston, Mass., Dec. 14-Jan. 2.

STIRLING, ALMA: Logansport, Ind., Dec. 29, Warsaw 30, Plymouth 31, Goshen Jan. 1, Michigan City 2.

STODDARD, JAMES H. (Kirke La Shelle, mgr.): Seattle, Wash., Dec. 28-Jan. 2.

SULLY, DANIEL: Troy, N. Y., Dec. 28-30.

THE BURGLAR (Western): Danville, Ill., Dec. 30, Lincoln 31, Canton Jan. 1.

THE CAVALIER: Montgomery, Ala., Dec. 31-Jan. 2.

THE CHARITY NURSE (Heuck and Fennessy, props.; Jno. M. Cooke, mgr.): Kansas City, Mo., Dec. 27-Jan. 2.

THE CHILD WIFE: New York city Dec. 28-Jan. 2.

THE CONVICT'S DAUGHTER (Southern: R. G. Fraz, mgr.): Muscogee, I. T., Dec. 30, Vinita 31, Claremore Jan. 1, St. Louis, Mo., 3-7.

THE COUNTY CHAIRMAN (Henry W. Savage's): New York city Nov. 24—indefinite.

THE DARKEST HOUR (Lincoln J. Carter's): Bellefonte, Pa., Dec. 29, Lock Haven 30, Milton 31, Lewisburg Jan. 1, Danville 2, Harrisburg 4, Middletown 5, Lancaster 7, Pottstown 8, Reading 9.

THE DEATH WATCH (Will Cressy, mgr.): Lima, O., Dec. 29, Findlay 30, Fostoria 31, Sycamore Jan. 1, Bucyrus 2.

THE DENVER EXPRESS (H. M. Holden, mgr.): Centralia, Ill., Dec. 28-30, Macomb 31.

THE ELEVENTH HOUR: Woonsocket, R. I., Dec. 30, Fall River, Mass., Jan. 2.

THE ETERNAL CITY: Memphis, Tenn., Dec. 30, 31.

THE FACTORY GIRL (Chas. H. Wuerz, mgr.): Wheeling, W. Va., Dec. 28-30, Columbus, O., 31-Jan. 2, Indianapolis, Ind., 4-6, Dayton, O., 4-9.

THE FAST MAIL: Yazoo City, La., Dec. 29, Greenwood City 30, West Point 31, Aberdeen, Miss., Jan. 2, Columbus 3.

THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): El Paso, Tex., Dec. 29, Tucson, Ariz., 30, Phoenix 31.

THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Detroit, Mich., Dec. 28-Jan. 2.

THE FLAMING ARROW (Lincoln J. Carter's): Rochester, N. Y., Dec. 28-30, Syracuse Jan. 2, Dunkirk 4, Jamestown 5, Union City, Pa., 6, Titusville 7, Oil City 8, Franklin 9.

THE FOLKS UP WILLOW CREEK: Marshall, Ill., Jan. 4-6, Robinson 7-9.

THE GAME KEEPER (Smith O'Brien: Rowland and Clifford, mgrs.): Hoboken, N. J., Dec. 27-30, Elizabeth 31-Jan. 2, Allentown, Pa., 4, Reading 5, Phoenixville 6.

THE GAME KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Horton, Kan., Dec. 29, Manhattan 30, Junction City 31, Salina Jan. 1, Wamego 2.

THE GAY MR. GOLDSTEIN: Corry, Pa., Dec. 30, Titusville 31, Oil City Jan. 1, Kittanning 2, Punxsutawney 4, Steubenville, O., 5, Bridgeport 6, Marietta 7, Charleston, W. Va., 8.

THE GERMAN LILLIPUTIANS: Chariton, Ia., Dec. 29, Albia 30, Fairfield Jan. 1, Centerville 2, Washington 4, Sigourney 5, Marengo 6, Newton 7.

THE GREAT WHITE DIAMOND: Scranton, Pa., Dec. 28-30, Reading 31, Coatesville Jan. 1, Royersford 2.

THE GREEN EYED MONSTER (Wilber's: D. J. May, mgr.): Georgetown, Mass., Dec. 29.

THE HEAD WAITERS (B. C. Whiting, mgr.): Albany, Ore., Dec. 29, Eugene 30, Grant's Pass 31, San Francisco, Cal., Jan. 3-9, Sacramento 10, Stockton 11.

THE HEART OF A HERO: Brooklyn, N. Y., Dec. 28-Jan. 2, Hoboken, N. J., 4-6, Trenton 7-9.

THE HEART OF CHICAGO: Baltimore, Md., Dec. 28-Jan. 2, Philadelphia, Pa., 4-9.

THE HEART OF MARYLAND (David Belasco, mgr.): Haverhill, Mass., Dec. 29, North Adams 30, Pittsfield 31, Troy, N. Y., Jan. 1, Schenectady 2, Glens Falls 4, Amsterdam 5, Utica 6, Cortland 7.

THE HOOSIER GIRL: Clayton, Ill., Dec. 29, Jacksonville

WHITE, FOSTER J.: Ashland, Ky., Dec. 29, Athens, O., 30, Newark 31, Tiffin Jan. 1, Galion 2, Piqua 4, Ft. Wayne, Ind., 5, Pauilding 6, Marion, Ind., 7, Valparaiso 8.
WHY WOMEN SIN (M. W. Taylor, mgr.): Chicago, Ill., Dec. 27-Jan. 2, Milwaukee, Wis., 3-9, Des Moines, Ia., 11-13.
WHY WOMEN SIN (Western; M. W. Taylor, mgr.): Memphis, Tenn., Dec. 28-30, Clarksville 31, Henderson, Ky., Jan. 1, Earlington 2.
WHY WOMEN SIN: Carbondale, Pa., Dec. 29, Susquehanna 30, Oneonta 31, Elmira Jan. 1, Oswego 2.
WIEHE, CHARLOTTE, FRENCH THEATRE: New York city—Jan. 2.
WIFE IN NAME ONLY (Garland Gaden, mgr.): Rochester, N. Y., Dec. 28-30, Syracuse 31-Jan. 2, North Adams, Mass., 4, Pittsfield 5, Northampton 6, Holyoke 7-9.
WILLARD, KATHERINE (Edward C. White, mgr.): York, Neb., Dec. 29, Beatrice 30.
WILSON, AL.: Newark, N. J., Dec. 28-Jan. 2.
YON YONSON: Pomona, Cal., Dec. 29, San Bernardino 30, Riverside 31, San Diego Jan. 2, Los Angeles 3-9, Oxnard 10.
YOUNG TOBE HOXIE (Chas. D. Miller, mgr.): Bellaire, Pa., Dec. 29, Sistersville, W. Va., 30, St. Marys 31, Clarksburg Jan. 1, Weston 2, Grafton 4, Fairmont 5, Morgantown 6.

STOCK COMPANIES.

ACADEMY: Buffalo, N. Y., May 25—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
AMERICAN (Oliver Martell, mgr.): Los Angeles, Cal.—indefinite.
BAKER THEATRE (Geo. L. Baker, mgr.): Portland, Ore.—indefinite.
BAKER THEATRE (Jno. E. Boyle, mgr.): Rochester, N. Y.—indefinite.
BALDWIN-MELVILLE: New Orleans, La., Sept. 12—indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
BOYLE: Nashville, Tenn.—indefinite.
BUFFINGTON: Pawtucket, R. I.—indefinite.
BUSH TEMPLE: Chicago, Ill.—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.
CLEVELAND: Chicago, Ill., Oct. 31—indefinite.
DARCY AND SPECK'S: Philadelphia, Pa.—indefinite.
DUQUESNE: Pittsburgh, Pa.—indefinite.
ELLIOTT: Chicago—indefinite.
ELYSIAM (Will R. Wilson, mgr.): New Orleans, La., Nov. 21—indefinite.
EMPIRE: Toledo, O.—indefinite.
EMPIRE: Columbus, O.—indefinite.
FAWCET, GEORGE—Baltimore, Md., Sept. 21—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
FRAWLEY, DANIEL, AND CO. James Neill and Daniel Frawley, props.): Auckland, N. Z., Dec. 26-Jan. 16.
GARRICK: Chicago, Ill.—indefinite.
GERMAN: Philadelphia, Pa.—indefinite.
GLICKMAN: Chicago, Ill.—indefinite.
GRAND OPERA HOUSE: Pittsburgh, Pa.—indefinite.
HOPKINS': Memphis, Tenn.—indefinite.
HOSMER, MAY: Chicago, Ill.—indefinite.
HUNTLEY: Atlantic City, N. J.—indefinite.
IMPERIAL THEATRE: Providence, R. I., Aug. 22—indefinite.
IRVING PLACE THEATRE (Heinrich Conried, mgr.): New York city—indefinite.
LYCEUM: Cleveland, O.—indefinite.
NEILL-MOROSCO (Chas. Astor Parker, mgr.): Seattle, Wash., Dec. 27-Jan. 9, Spokane 10-16.
NEW AMERICAN (Jno. Conners, mgr.): Chicago, Ill.—indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y.—indefinite.
PAYTON'S FULTON STREET (Corse Payton, prop.; Fred Andrews, mgr.): Brooklyn, N. Y., Oct. 5—indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PLAYER'S STOCK: Chicago, Ill.—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125th STREET: New York city—indefinite.
PROCTOR'S: Albany, N. Y., May 18—indefinite.
RADCLIFFE'S, CARRIE: Philadelphia, Pa., Sept. 7—indefinite.
SPOONER (Mrs. Spooner, prop.; Will McAllster, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
STANDARD THEATRE (Darcey and Specks, props.): Philadelphia, Pa., Aug. 22—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.
THIRTY-FIRST STREET: Chicago, Ill.—indefinite.
TROY, DONNA, STOCK (Jas. L. Glass, mgr.): New Orleans, La., Nov. 15—indefinite.

REPERTOIRE COMPANIES.

AMERICAN COMEDY: Worcester, Mass., Dec. 28-Jan. 2, Springfield 4-9.
AUBREY STOCK (Eastern; Wm. Davidge, mgr.): Lockport, N. Y., Dec. 28-Jan. 2, Erie, Pa., 4-9, Wheeling, W. Va., 11-16.
AUBREY STOCK (Western): Du Bois, Pa., Dec. 28-Jan. 2, Rochester 4-9.
BENNETT-MOULTON (Ed P. Reed, mgr.): Ironton, O., Jan. 4-9, Portsmouth 11-16.
BENNETT-MOULTON (W. A. Partello, mgr.): Greenfield, Mass., Dec. 28-Jan. 2, Westfield 4-9, Winsted, Conn., 11-16.
BENNETT-MOULTON (F. C. Twitchell, mgr.): South Norwalk, Conn., Dec. 28-Jan. 2, Stamford 4-9.
BENNETT-MOULTON (Ira H. Newhall, mgr.): New Bedford, Mass., Dec. 21-Jan. 2, Brockton 4-16.
BENNETT-MOULTON (J. M. Torr, mgr.): Paterson, N. J., Jan. 4-9, Trenton 11-16, Harrisburg, Pa., 25-30.
BROOKENRIDGE STOCK: Hutchison, Kan., Dec. 28-Jan. 2.
BUNTING, EMMA (Earl Burgess; Theo. Johnson, mgr.): Reading, Pa., Dec. 24-Jan. 2, Norristown 4-9, Harrisburg 11-16.
CARPENTER, FRANKIE (Jere Grady, mgr.): Portland, Me., Dec. 25-Jan. 2.
CARROLL COMEDY: Hinton, W. Va., Dec. 28-Jan. 2.
CASTLE SQUARE STOCK (L. L. Green and Jno. Yeager, mgrs.): Cattaraugus, N. Y., Dec. 28-30, Salamanca 30-Jan. 2, Randolph 4-6, Wellsville 7-9.
CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Grafton, W. Va., Dec. 28-Jan. 2, Buckhannon 4-9, Sutton 11-16.
COOK-CHURCH (H. W. Taylor, mgr.): Lebanon, Pa., Dec. 28-Jan. 2, Harrisburg 4-9, McKeesport 11-16.
CREED'S COMEDIANS, Irwin, Pa., Dec. 28-Jan. 2.
CURTS' DRAMATIC (W. H. Curts, mgr.): Plainville, Kan., Dec. 28-30, Hill City 31, Jan. 1.
CUTTER AND WILLIAMS: Wellston, O., Dec. 28-Jan. 2.
DAVIDSON, FRANK: Dana, Ind., Dec. 28-30, Chrisman, Ill., 31-Jan. 2.
DAVIDSON STOCK (A. E. Davidson, prop. and mgr.): Racine, Wis., Dec. 27-Jan. 3.
DE VONDE STOCK (Phil Levi, mgr.): McKeesport, Pa., Dec. 28-Jan. 2.
DILGER-CORNELL: Chambersburg, Pa., Dec. 28-31, Columbia Jan. 1, 2.
ECLIPSE STOCK: Alexandria, Mass., Dec. 28, 29, Monroe 30, 31, Logansport Jan. 1, 2.
EDWARDS STOCK: Butler, Pa., Dec. 28-Jan. 2, Sharon 4-9.
EWING-TAYLOR (Albert Taylor, mgr.): Palestine, Tex., Dec. 28-Jan. 2.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Gloucester, Mass., Dec. 28-Jan. 2, Lynne 4-9.
FERRIS COMEDIANS (Harry Bubb, mgr.): St. Joseph, Mo., Dec. 27-Jan. 2.
FLEMING, MAMIE: Philadelphia, Pa., Dec. 28-Jan. 2, Columbia 4-9.
GARSIDE, CONDIT AND MACK: Binghamton, N. Y., Dec. 28-Jan. 2, Yonkers 11-16.
GIBNEY STOCK: London, Can., Dec. 28-Jan. 2, Berlin 4-9.
GODDING COMEDY (C. M. Cutter, mgr.): Manistique, Mich., Dec. 28-Jan. 2, Escanaba 4-9, Menominee 11-16.
GUY STOCK (Billy Casall, mgr.): Washington, Ind., Dec. 28-Jan. 2.
HALL, DON C.: Williams, Ariz., Dec. 28-Jan. 2.
HANS-FENWICK: Grandville, N. D., Dec. 28, 29, Minot 30-Jan. 1.
HARCOURT COMEDY (Chas. K. Harris, mgr.): Taunton, Mass., Dec. 28-Jan. 2.
HARPER, GEORGIA: Oelwein, Ia., Dec. 28-Jan. 2.
HAYNES-WHEELER: Glens Falls, N. Y., Dec. 27-29, Brockton, Mass., 31-Jan. 2.
HAYWARD, GRACE: Evansville, Ind., Dec. 28-Jan. 2, Owensboro, Ky., 4-9, Centralia, Ill., 11-16.
HENDERSON, MAUD: Hicksville, O., Dec. 25-31.
HILLMAN, MAY: Bradford, Pa., Dec. 28-Jan. 2.
HIMMELEIN'S IDEALS: Wilmington, Del., Dec. 21-Jan. 2, Chester, Pa., 4-9.
HIMMELEIN'S IMPERIAL STOCK (Jno. A. Himmelein, mgr.): South Bend, Ind., Dec. 28-Jan. 2, Joliet, Ill., 3-9.
HOEFLER, JACK, SHOWS (Jack Hoefler, mgr.): Alton, Ill., Dec. 28-Jan. 2, Evansville, Ind., 3-17.
HOWARD-DORSET (Geo. B. Howard, mgr.): Parkersburg, W. Va., Dec. 21-Jan. 2, Hillsboro, O., 4-9, Frankfort, Ky., 11-16.
HOWARD STOCK (A. G. Howard, mgr.): Red Bank, N. J., Dec. 28-30, New London, Conn., 31-Jan. 2, Norwich 4-9.
HUNTLEY-MOORE: Lancaster, Pa., Dec. 28-Jan. 2.
IMSON AND EDGARS IDEALS: Barnesville, N. D., Dec. 28-30, Lisbon 31-Jan. 2, Willmar, Minn., 4-6.
KARROLL, DOT: Portsmouth, N. H., Dec. 28-Jan. 2, Portland 4-10, Newburyport 11-16.
KEANE, JAMES (Morris B. Durley, mgr.): Ventura, Cal., Dec. 29, San Luis Obispo 30, Salinas 31, Monterey Jan. 1, Hollister 2, San Jose 4, 5.
KENNEDY, JAMES (O. E. Wee, mgr.): Port Huron, Mich., Dec. 25-Jan. 2, Pontiac 4-9, Sandusky, O., 11-16.
KERKHOFF DRAMATIC: Forrest City, Mo., Dec. 28-Jan. 2.
KEYSTONE DRAMATIC (McGill and Chipman, props.): Lynn, Mass., Dec. 21-Jan. 2.
KING DRAMATIC (F. F. Cheshee, mgr.): Harrisburg, Pa., Dec. 28-Jan. 2, Altoona 4-9.
KLARK-URBAN: Portsmouth, N. H., Dec. 28-Jan. 2.
LORRAINE, RHE (S. F. Sherman, mgr.): Ithaca, N. Y., Dec. 28-Jan. 1, Binghamton 4-9, Waverly 11-16.
LYCEUM STOCK (E. C. Grosgean, mgr.): Higgins, Tex., Dec. 28-30, Canadian 31-Jan. 2.
LYONS, LILLIAN, STOCK (Dean and Ogle, mgrs.): Fillmore, N. Y., Dec. 28-Jan. 2, Angelica 4-9.
McAULIFFE, JERE, STOCK: Poughkeepsie, N. Y., Dec. 28-Jan. 2, Cohoes 4-9, Newburg 11-16.
McDONALD STOCK: St. Martinsville, La., Dec. 27-Jan. 2.
MACK, WILBUR: Pleasant City, O., Dec. 28-30, Cambridge 31-Jan. 2, Marietta 4-6, Zanesville 7-9.
MACK AND ARMOUR'S COMEDIANS: Princeton, Mo., Dec. 28-30, Milan 31-Jan. 2.
MARKS BROTHERS (R. W. Marks, mgr.): Plattsburg, N. Y., Dec. 28-Jan. 2, St. Albans, Vt., 11-16.
MARKS BROTHERS (Joe Marks, mgr.): Brantford, Can., Dec. 28-Jan. 2, Chatham 4-16.
MARKS, TOM, STOCK (Tom Marks, mgr.): Oshkosh, Wis., Dec. 28-Jan. 2.
MASON AND REED COMEDY: Chapin, Ill., Dec. 28-Jan. 2.
MASON-KEELER: Pittsburgh, Pa., Dec. 28-Jan. 2, Cincinnati, O., 3-9.
MAINES, CLARA: Boise City, Ido., Dec. 28-Jan. 2, Weiser 4.
MAY, VERNA (H. A. Dubois, mgr.): Marietta, O., Dec. 28-Jan. 2.
MILDRED-ROUCLERE (Frank Fox, mgr.): Salisbury, N. C., Dec. 29, High Point 30, Winston Salem 31, Greensboro Jan. 1, Danville, Va., 2, Charlottesville 6, 7.
MYERS, WILL H., STOCK (Sim Allen, mgr.): Portsmouth, O., Dec. 28-30, Jackson 31, Jan. 1.
MURRAY AND MACKEY (John J. Murray, mgr.): York, Pa., Dec. 24-Jan. 2, Mt. Carmel 4-9.
MYRKLE-HARDER (Wm. H. Harder, mgr.): Yonkers, N. Y., Dec. 28-Jan. 2, Meriden, Conn., 4-9, Paterson, N. J., 11-16.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Washington, Pa., Dec. 28-Jan. 2, Cambridge, O., 4-6.
NORTH BROTHERS' COMEDIANS (Frank C. Carter, mgr.): Moberly, Mo., Dec. 29-Jan. 2.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Hartford, Conn., Dec. 21-Jan. 2, New Haven 4-9.
PAYTON, CORSE, STOCK: Bangor, Me., Dec. 25-Jan. 2.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Port Gibson, Miss., Dec. 28-30, Brook Haven 31-Jan. 2, Yazoo City 4-6, Canton 7-9.
PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Cumberland, Md., Dec. 24-Jan. 2, Johnstown, Pa., 4-9, Altoona 11-16.
PRINGLE, DELLA, STOCK (G. Faith Adams, mgr.): Sacramento, Cal., Dec. 21-Jan. 4.
RAPIER PLAYERS: Sumner, Mo., Dec. 28-Jan. 2, Brookfield 4-9.
ROCKWELL DRAMATIC: Everett, N. H., Dec. 28-Jan. 2.
ROYAL STOCK: Laurel, Miss., Dec. 28-Jan. 2.
RYAN, DANIEL R.: Stamford, Conn., Dec. 28-Jan. 2, Schenectady, N. Y., 4, Cohoes 11-16.
SIGHTS, PAULINE (J. W. Sights, mgr.): Milbank, N. D., Dec. 28-Jan. 2.
SLATER PLAYERS: Manitowoc, Wis., Dec. 28-Jan. 2.
SPOONER DRAMATIC: Hartshorne, I. T., Dec. 28-31, Muskogee Jan. 1-4, South McAlester 5-9.
STANWELL DRAMATIC (C. A. Winters, mgr.): Salem, Mass., Dec. 28-Jan. 2, Taunton 4-9.
TAYLOR-ALBERT STOCK: Palestine, Tex., Dec. 28-Jan. 2.
THE SEWARD SHOW (Arthur J. Chisam, mgr.): Butler, Ind., Dec. 28-Jan. 3.
TOLSON DRAMATIC: Donaldson, La., Dec. 27-Jan. 2.
TURNER, CLARA (M. B. Miller, mgr.): New Britain, Conn., Dec. 28-Jan. 2, New London 4-9.
THE VAN DYKE (H. Walter Van Dyke, mgr.): Springfield, Mo., Dec. 28-31, Joplin Jan. 1.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; M. B. Miller, mgr.): New Britain, Conn., Dec. 28-Jan. 2, New London 4-9.
VAN DYKE AND EATON (F. Mark, mgr.): Charleston, W. Va., Dec. 28-Jan. 2, Portsmouth, O., 4-9, Zanesville 11-16.
VERNON STOCK (Benj. B. Vernon, mgr.): Boonton, N. J., Dec. 28-Jan. 2, Bangor, Pa., 4-9.
WARDE STOCK (W. T. Warde, mgr.): Ellwood City, Pa., Dec. 28-Jan. 2.
WIEDEMAN'S SHOW: Medford, Ore., Dec. 28-Jan. 2.
WILBER STOCK (H. R. Wilber, mgr.): Goldsboro, N. C., Dec. 28-Jan. 2, Newbern 4-9.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Baltimore, Md., Dec. 28-Jan. 2, York, Pa., 4, Lancaster 5, Wilmington, Del., 6, Elizabeth, N. J., 7, Paterson 8.
A CHINESE HONEYMOON (Western; Harry S. Fulton, mgr.): Denver, Col., Dec. 28-Jan. 2, Butte, Mont., 4, 5, Anaconda 6, Great Falls 7.
A GIRL FROM DIXIE: New York city—indefinite.
A JAPANESE NIGHTINGALE: Philadelphia, Pa., Dec. 28-Jan. 2.
BABES IN TOYLAND: New York city Oct. 12—indefinite.
BLACK PATTI TROUBADOURS: Houston, Tex., Dec. 29, San Antonio 30, Austin 31, Waco Jan. 1, Corsicana 2.
BOSTON IDEAL OPERA (McKay and Mosley, mgrs.): Brackentown, Fla., Dec. 28, 29, St. Petersburg 30, 31.
DANIELS, FRANK: New York city Nov. 2-Jan. 2.
DAVIS MUSICAL EXTRAVAGANZA (R. Wade Davis, mgr.): Springfield, Mass., Jan. 1, 2, Northampton 15, 16.
EAGLE, VIRGINIA: Montreal, Can., Dec. 28-Jan. 2.
FRENCH OPERA: New Orleans, La., Nov. 10—indefinite.
HILLS, ANNA: New York city Dec. 8—indefinite.
HOITY TOITY (Mack and Gaites, props.; W. H. Oviatt, mgr.): Youngstown, O., Dec. 28-Jan. 2, Pittsburgh, Pa., 4-9.
HOPPER, DE WOLF (G. W. Wadleigh, mgr.): Milwaukee, Wis., Dec. 27-30, Lafayette, Ind., 31, Indianapolis Jan. 1, 2.
HUMPTY DUMPTY (E. C. Cornell, mgr.): Corning, N. Y., Dec. 29, Elmira 30, Penn Yan 31, Canandaigua, N. Y., Jan. 1, Geneva 2, Oswego 4, Utica 5, Rome 6, Gloversville 7.
KING DODO (Henry W. Savage's): Burlington, Ia., Dec. 29, Keokuk 30, Hannibal, Mo., 31.
METROPOLITAN OPERA: New York city—indefinite.
MOTHER GOOSE: New York city Nov. 30—indefinite.
MR. BLUE BEARD: Chicago, Ill., Dec. 7-Jan. 9.
MY LADY MOLLIE: Boston, Mass., Dec. 7—indefinite.
OLYMPIA OPERA: Spokane, Wash., Jan. 1, 2.
PEGGY FROM PARIS (Henry W. Savage's): Omaha, Neb., Dec. 28, 29, Ft. Dodge, Ia., 30, Des Moines Jan. 1.
POLLARD LILLIPUTIANS OPERA: Oakland, Cal., Dec. 29-Jan. 2.
RED FEATHER: New York city Nov. 9-Jan. 2.
SAVAGE'S, HENRY W., GRAND OPERA: New York city Dec. 21-Jan. 23.
SCHEFF, FRITZI: New York city Nov. 16-Jan. 9.
THE BEGGAR PRINCE: West Bend, Ia., Dec. 29, Hartley 30, Spirit Lake 31, Le Mars Jan. 1.
THE BILLIONAIRE: Chicago, Ill., Dec. 20-Jan. 2.
THE BOSTONIANS: Chicago, Ill., Dec. 27-Jan. 9.
THE BURGOMASTER (Wm. P. Cullen, mgr.): San Antonio, Tex., Dec. 29, Austin 30, Corsicana 31, Dallas Jan. 1, Ft. Worth 2, Denison 4, Sherman 5, Paris 6, Ft. Smith, Ark., 7.
THE COUNTRY GIRL: Ottawa, Can., Dec. 28, 29, Syracuse, N. Y., Jan. 1, 2.
THE GIRL FROM KAYS: New York city Nov. 2—indefinite.
THE GOOD OLD SUMMER TIME: Philadelphia, Pa., Dec. 28-Jan. 2.
THE ISLE OF SPICE (Albert Campbell, mgr.): Chicago, Ill.—indefinite.
THE MESSENGER BOY: West Union, Ia., Dec. 29, Oelwein 30, Manchester 31, Waterloo Jan. 1, Reinbeck 2.
THE PRINCE OF PILSEN (Henry W. Savage's): Piqua, O., Dec. 29, Springfield 30, Dayton 31.
THE PRINCE OF PILSEN (Henry W. Savage's): Mobile, Ala., Dec. 28, 29, Montgomery 30, 31, Chattanooga, Tenn., Jan. 1, 2.
THE PRINCESS CHIC (Jno. P. Slocum, mgr.): Washington, D. C., Dec. 28, Baltimore, Md., Jan. 4, Norfolk, Va., 11-13, Richmond 14-16.
THE SHOW GIRL (W. H. Kohnle, mgr.): Philadelphia, Pa., Dec. 28-Jan. 2.
THE SILVER SLIPPER (John C. Fisher, mgr.): Ft. Scott, Kan., Dec. 29, Leavenworth 30, Atchison 31, Lincoln, Neb., Jan. 1, Plattsmouth 2, Sioux City, Ia., 4, Sioux Falls, N. D., 5, Mankato, Minn., 6, Albert Lea 7, Winona, Wis., 8, Eau Claire 9.
THE STORKS: Decatur, Ind., Dec. 29, Peru 30, Ft. Wayne 31, Toledo, O., Jan. 1, 2.
THE SULTAN OF SULU (Henry W. Savage, pres.): St. Louis, Mo., Dec. 27-Jan. 2, Kansas City 4-9.
THE TENDERFOOT: Washington, D. C., Dec. 28-Jan. 2.
THE WIZARD OF OZ: Boston, Mass., Nov. 30-Jan. 2.
THE WIZARD OF OZ: Cedar Rapids, Ia., Dec. 29, Marshalltown 30, Oskaloosa 31, Ottumwa Jan. 1, Iowa City 2, Clinton 4, Freeport, Ill., 5, Rockford 6, Beloit, Wis., 7.
THE YANKEE CONSUL (Henry W. Savage's): Chicago, Ill., Dec. 14-Jan. 9.
THREE LITTLE MAIDS: Brooklyn, N. Y., Dec. 28-Jan. 2.
TIVOLI: San Francisco, Cal.—indefinite.
WELLS, DUNNE, HARLAN OPERA (Dave A. Weis, mgr.): Atlanta, Ga., Dec. 28-Jan. 2.
WHEN JOHNNY COMES MARCHING HOME: Tiffin, O., Dec. 29, Fostoria 30, Findlay 31, Lima Jan. 1, Piqua 3, Muncie, Ind., 4, Anderson 5, Richmond 6, Hamilton, O., 7, Lexington, Ky., 8, Frankfort 9.
WILLS', NAT M.: Louisville, Ky., Dec. 27-Jan. 2, St. Louis, Mo., 3-9.
WILSON, FRANCIS: Philadelphia, Pa., Dec. 21-Jan. 2.

MINSTRELS.

CULHANE, CHACE AND WESTON'S (Wm. E. Culhane, mgr.): Boothbay Harbor, Me., Dec. 29, Vinal Haven 30, Camden 31, Rockland Jan. 1.
DOCKSTADER'S (J. H. Decker, mgr.): Trenton, N. J., Dec. 31, Jan. 1, New York city 4—indefinite.
FAUST, TED E. (G. D. Cunningham, mgr.): Terre Haute, Ind., Dec. 29, Vincennes 30, Evansville Jan. 3.
FIELD'S, AL. G. (J. M. J. Kane, mgr.): Akron, O., Dec. 29, Youngstown 30, Meadville, Pa., 31, Erie Jan. 1, Sharon 2, New Castle 4, Franklin 5, Kane 6, Bradford 7.
GORTON'S (C. C. Pearl, mgr.): Belle Vernon, Pa., Dec. 30, Brownsville 31, Uniontown Jan. 1, Scottdale 2, Connersville 4.
GUY BROTHERS': Johnstown, Pa., Dec. 29.
HAVERLY'S: North Platte, Neb., Dec. 29, Hastings 30, Grand Island 31, Sioux City, Ia., Jan. 1.
KERSAND'S, BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Clarksdale, Miss., Dec. 29, Greenwood 30, Jackson 31, Selma, Ala., Jan. 6, Birmingham 7, Greenville, S. C., 13.
NASHVILLE STUDENTS: Fulton, Ky., Dec. 29, Cape Girardeau, Mo., Jan. 1.
RICE'S: Sherbrook, Can., Jan. 1, Granby 2, Montreal 4-9.
RICHARD AND PRINGLE'S (Rusco and Holland, mgrs.): Belton, Tex., Dec. 29, Temple 30, Cleburne 31, Gainesville Jan. 1, Ardmore, I. T., 2, Oklahoma City, Okla., 3, Guthrie 4, Perry 5, Arkansas City, Kan., 6, Winfield 7.
SUN'S: Austin, Tex., Dec. 29, Hillsboro 30, Waxahachie 31, Abilene Jan. 1, El Paso 2.
TROUSDALE BROTHERS: Savannah, Mo., Dec. 29, Maryville 30, Albany 31, Bethany Jan. 1, Pattonsburg 2.
VOGEL'S, JOHN W.: Hudson, N. Y., Dec. 29, Pittsfield, Mass., 30, North Adams 31, Schenectady, N. Y., Jan. 1, Cohoes 2, Albany 4, Glens Falls 5, Ticonderoga 6, Plattsburg 7.
WHO, WHAT, WHEN: Claridon, Ark., Dec. 29, Stutgart 30, Camden 31, Hope Jan. 1.

VARIETY

AMERICAN BURLESQUERS: Boston, Mass., Dec. 28-Jan. 2.
A NIGHT ON BROADWAY: Louisville, Ky., Dec. 27-Jan. 2.
BEHMAN SHOW (Frank Barry, mgr.): Detroit, Mich., Dec. 28-Jan. 2, Buffalo, N. Y., 4-9.
BLUE RIBBON (Jas. Hyde's): New York city Dec. 28-Jan. 2.
BOHEMIANS: New York city Dec. 28-Jan. 2.
BON TONS: New York city Dec. 28-Jan. 2.
BOWERY BURLESQUERS: New York city Dec. 28-Jan. 2.
BRIGADIERS: Milwaukee, Wis., Dec. 27-Jan. 2.
BRYANT'S BURLESQUERS: Chicago, Ill., Dec. 27-Jan. 2.
CHERRY BLOSSOM: Rochester, Can., Dec. 28-Jan. 2.
CITY SPORTS: Boston, Mass., Dec. 28-Jan. 2.
CRACKER JACKS: Chicago, Ill., Jan. 4-9, Milwaukee, Wis., 11-16, Minneapolis, Minn., 18-23.
DAINTY DUCHESS: Minneapolis, Minn., Dec. 27-Jan. 2.
DEVERE, SAM: Detroit, Mich., Dec. 27-Jan. 2.
GAY MASQUERADERS: Brooklyn, N. Y., Dec. 21-Jan. 2.
GAY MORNING GLORIES: Buffalo, N. Y., Dec. 28-Jan. 2.
HIGH ROLLERS: Cincinnati, O., Dec. 27-Jan. 2.
HILL, ROSE, ENGLISH FOLLY: Paterson, N. J., Dec. 28-Jan. 2.
IMPERIAL BURLESQUERS: Kansas City, Mo., Dec. 27-Jan. 2.
INDIAN MAIDENS: Springfield, Mass., Dec. 28-30, Fall River 31-Jan. 2.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Montpelier, Ind., Dec. 29, Logansport 30, Kokomo 31, Marion Jan. 1, 2.
ROBINS, FRED: Baltimore, Md., Dec. 28-Jan. 2.
JOLLY GRASS WIDOWS: Jersey City, N. J., Dec. 28-Jan. 2.
KENTUCKY BELLES: Albany, N. Y., Dec. 28-30, Troy 31-Jan. 2.
KNICKERBOCKERS: Boston, Mass., Dec. 28-Jan. 2.
LAFAYETTE: East Liverpool, O., Dec. 30, Rochester, Pa., 31, Bellaire, O., Jan. 1.
MAJESTICS (Fred Irwin, mgr.): Indianapolis, Ind., Dec. 28-Jan. 2.
MERRY MAIDENS: St. Louis, Mo., Dec. 27-Jan. 2.
MISS NEW YORK: Lowell, Mass., Dec. 28-30, Newburyport 31, Burlington, Vt., Jan. 1, Rutland 2, Fair Haven 4, Mechanicsville, N. Y., 5, Poughkeepsie 6, Flahkill 7.
MOONLIGHT MAIDS: Cleveland, O., Dec. 28-Jan. 2.
NEW YORK STARS: Mt. Vernon, N. Y., Dec. 28-Jan. 2.
ORIENTAL BURLESQUERS: Kokomo, Ind., Dec. 29, Paris, Ill., 30, Marshall 31, Effingham Jan. 1, Pana 2.
ORPHEUM SHOW: San Francisco, Cal., Dec. 30-Jan. 2.
PARISIAN WIDOWS: Toronto, Can., Dec. 28-Jan. 2.
REEVES, AL., BURLESQUERS: Reading, Pa., Dec. 31-Jan. 2.
REILLY AND WOODS: St. Paul, Minn., Dec. 28-Jan. 2.
RENTZ-SANTLEY: Philadelphia, Pa., Dec. 28-Jan. 2.
RICE AND BARTON'S GAIETY: Pittsburgh, Pa., Dec. 28-Jan. 2.
TIGER LILLIES: Montreal, Can., Dec. 28-Jan. 2.
TRANS-ATLANTIC BURLESQUERS (E. J. Conn, mgr.): New York city Dec. 21-Jan. 2, Paterson, N. J., 4-9.
TROCADERO BURLESQUERS: Philadelphia, Pa., Dec. 28-Jan. 2, Reading 4-6, Scranton 7-9.
UTOPIANS (T. W. Dinkins, mgr.): Washington, D. C., Dec. 28-Jan. 2.
VANITY FAIR: Kansas City, Mo., Dec. 28-Jan. 2, Chicago, Ill., 11-16.
WEBER AND FIELDS: New York city Sept. 17—indefinite.
ZAZELLE AND VERNON'S COMEDIANS: Monmouth, Ill., Dec. 29, Davenport, Ia., 30, Burlington Jan. 1, Fort Madison 2.

MISCELLANEOUS.

BOSTOCK'S TRAINED ANIMALS: Philadelphia, Pa.—indefinite.
BOSTON LADIES' ORCHESTRA: Poughkeepsie, N. Y., Dec. 28-Jan. 2, Cohoes 4-9, Newburg 11-16.
BROOKS' CHICAGO MARINE BAND (Bert A. Hall, mgr.): Aurora, Ill., Jan. 3, La Salle 4, Clinton, Ia., 5, Rock Island, Ill., 6, Davenport, Ia., 7, Peoria, Ill., 8, St. Louis, Mo., 9-11, Alton, Ill., 12, Quincy 13, Jacksonville 14, Springfield 15, Danville 16.
BROWN'S AMUSEMENT: Crowley, Fla., Jan. 4-9, Jennings 11-16.
CANADIAN COLORED CONCERT: Vandalia, Mich., Dec. 29, Cassopolis 30, Edwardsburg 31.
CANADIAN JUBILEE SINGERS: Northfield, Vt., Dec. 29, Bethel 30, Randolph 31, South Royalton Jan. 1.
CONGRESS OF NATIONS (Wm. H. Josselyn, mgr.): Bellefontaine, O., Jan. 1, Hamilton 3, Lima 10.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Lexington, Ky., Jan. 2, Louisville 3, Nashville, Tenn., 4, 5, Chattanooga 6, Knoxville 7, Atlanta, Ga., 9.
CRYSTALPLEX (Walsh's): Nashua, N. H., Dec. 28-Jan. 2.
GLENISTER, JOHN W.: Concord, N. H., Dec. 29, Dover 30, Portsmouth 31, Biddeford, Me., Jan. 1, 2.
HARTO, LEON: Minier, Ill., Dec. 28, 29.
HART, THE LAUGH KING: Colton Plant, Ark., Dec. 28-Jan. 2, Ruston, La., 11-16.
HERRMANN, THE GREAT: Kansas City, Mo., Dec. 27-Jan. 2, Terre Haute, Ind., 4, Danville 5, Lafayette 6, Peru 7.
HEWETT (Illusionist): Ellsworth, Kan., Dec. 28-30, Lincoln Jan. 1, 2, Minneapolis 4-6.
KELLAR: Cincinnati, O., Dec. 28-Jan. 2.
KILTIES' BAND (T. P. J. Power, mgr.): Saginaw, Mich., Dec. 29, Bay City 30, Greenville 31, Ludington Jan. 1, Manistee 2, 3.
KNOWLES, THE (Hypnotists; Elmer E. Knowles, mgr.): Athens, Ga., Dec. 31-Jan. 2.
ORRIN BROTHERS' CIRCUS: Merida, Mex., Dec. 7-Jan. 2.
PATTI, ADELINA: Minneapolis, Minn., Dec. 30, Salt Lake, U., Jan. 4.
PRESCELLE (Chas. Hine, mgr.): Spring Valley, N. Y., Dec. 21-Jan. 2, Walden 4-9.
SHEPARD'S MOVING PICTURES (A. L. Shepard, mgr.): New London, Conn., Dec. 28-30, Norwich 31-Jan. 2, Worcester, Mass., 3-6.

[Received too late for classification.]

BUSTER BROWN (Broadhurst and Currie, mgrs.): Rochester, N. Y., Dec. 28-30, Syracuse 31-Jan. 2, Philadelphia, Pa., 4-9.
FRANCIS, MARION (Geo. K. Robinson, mgr.): Saratoga, N. Y., Jan. 4-9, Brattleboro, Vt., 11-16.
GEORGE, GRACE: Toronto, Can., Dec. 28-Jan. 2, Montreal 4-9, Brooklyn 11-16.
HELLO, BILL: Shamokin, Pa., Dec. 29, Mahanoy City 30, Hazelton 31, Elizabeth, N. J., Jan. 1, 2.
KEYSTONE OPERA (J. W. Hays, mgr.): Nanticoke, Pa., Dec. 30, Shenandoah 31, Sunbury Jan. 1.
LONG, FRANK E., STOCK (J. A. Lacy, mgr.): Galesburg, Ill., Dec. 28-Jan. 2, Ottawa 4-9, Streator 11-16.
LOVERS' LANE: Mt. Vernon, O., Dec. 29, Circleville 30, Chillicothe 31, Nelsonville Jan. 1, Logan 2, Lancaster 4, Zanesville 5, McConnellsville 6, Marietta 7.
MICKEY FINN (Clark Brown, mgr.): Weiser, Ido., Dec. 30, La Grande, Ore., Jan. 1.
ON THE STROKE OF TWELVE: Wilmington, Del., Dec. 28-30, New Brunswick, N. J., Jan. 1, Burlington 2.
OVER NIAGARA FALLS (B; Rowland and Clifford, mgrs.): Lehighton, Pa., Dec. 30, Mauch Chunk 31, Freeland Jan. 1, Pittston 2, Elmira, N. Y., 4, Danville 5, Hornellsville 6, Olean 7, Bradford 9.
STEWART, MAY: Comanche, Tex., Dec. 30, 31, Brownwood Jan. 1, 2.
TWO JOLLY ROVERS: Napoleonville, Tex., Dec

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE.)

FOREIGN BUREAU:
Trafalgar House, Greene Street, Leicester Square, W. C.
LONDON, ENGLAND.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

NEW COPYRIGHT BILLS.

THE interest of persons concerned with copyright should be brought to bear to the end that a bill now pending in Congress to amend the law of copyright may become a law. As the New York *Times* remarks, there apparently is no particular danger that the bill may fail from opposition, yet there is a danger that it may be overlooked in the rush of Congressional business unless writers and publishers and others interested create a public sentiment in its favor that will secure the necessary action by the Senate and the House of Representatives. The proposed amendment is a clause to be inserted in Section 4952, as follows:

Whenever the author or proprietor of a book in a foreign language, which shall be published in a foreign country before the day of publication in this country, or his executors, administrators or assigns, shall, within twelve months after the first publication of such book in a foreign country, obtain a copyright for a translation of such book in the English language, which shall be the first copyright in this country for a translation of such book, he and they shall have, during the term of such copyright, the sole liberty of printing, reprinting, publishing, vending, translating, and dramatizing the said book, and in the case of a dramatic composition, of publicly performing the same or of causing it to be performed or represented by others.

GEORGE HAVEN PUTNAM, in the January *Critic*, explains that under the law as it now stands French, German and Italian authors have found that "under the requirements of American manufacture and simultaneous publication, the difficulties are almost insuperable in the way of securing American copyright for books which have to be translated before they are available for the use of American readers." There was a movement among German publishers some time ago to secure the abrogation of the convention between Germany and the United States, because of this annoyance, but a promise was made that there would be an attempt by the American Publishers' Copyright League to secure an amendment, and the foregoing embodies a simplifying law. It will be observed that the proposed amendment also deals with the play right of a book, which right it would make the more secure, and thus dramatic authors should join with others in advocating the amendment.

Another bill, now pending in the Senate, has been forwarded to THE MIRROR, and is worthy of attention. It is to "afford protection to exhibitors of foreign literary, artistic or musical works at the Louisiana Purchase Exposition" at St. Louis. By its terms the author of any "book, map, chart, dramatic composition, musical composition, engraving, cut, print, chromo, lithograph or photograph" published abroad prior to Nov. 30, 1904, but not registered for copyright protection in the United States, or the heirs or assigns of such author, shall have for any such article or work exhibited at the Exposition the sole liberty of printing, copying and vending the same within the United States within the period of exhibition, or the term of two years. This bill is not to be held in any way to affect or to repeal any of the provisions of the present copyright law.

IT STILL SURVIVES.

THAT a bigoted prejudice against the theatre and all concerned with it still survives in small communities, where it is fostered by narrow persons, was recently shown by the action of a church at Pleasant Ridge, near Hampton, Iowa.

In charge of a small Methodist church at that place was a young preacher, who, for three years previous to his joining the ministry, had been an actor in a traveling company. The former stage associates of the young preacher, booked to appear at Hampton, sent him an invitation to visit that place and witness their performance of a rural play, no objection to which could legitimately be made on any grounds relating to morality. The young preacher accepted the invitation, saw the play represented, and afterward joined his former associates at dinner.

As a result of this perfectly innocent matter, the "orthodox" members of the church presided over by the young preacher clamored for and forced his resignation as pastor. At last accounts he was without a "charge." In the meantime he must have thought deeply as to the religion that some persons practice.

Happily, the spirit that animated the good persons who control the Methodist church at Pleasant Ridge, near Hampton, Iowa, is rarely shown in these days. Most church people are broader and more human—and naturally more Christian in spirit—than the Methodists at Pleasant Ridge, a place that in this matter belies its name, and that really must be a hard and dismal locality.

The liberal and logical mind will compare this example of ignorant intolerance with the gracious efforts made by clergymen and church members the country over, in the larger towns and cities where members of the profession of the theatre and their earnest work are appreciated. And it is interesting, also, to turn from the bigotry that moves the Methodists of Pleasant Ridge, near Hampton, Iowa, to an incident like that which occurred at the Trinity Evangelical German Lutheran Church in Baltimore as recently as last Sunday night, when a drama, entitled An Orphan, by the pastor, the Rev. A. F. STERGER, was produced before an audience that overflowed the church. The daughter of Dr. STERGER played one of the parts, and Dr. STERGER was the stage director. The play dealt with the joys and sorrows of an orphan girl, the stage settings were upon the pulpit platform, and the costumes were appropriate. Another play, From the Cradle to the Grave, by the same author, will follow at this church on Easter Sunday. It will have for its hero MARTIN LUTHER. LUTHER himself, no doubt, would have frowned even upon any sort of drama in a church of his denomination; but these are different times, and grafted upon the phases of religion founded by Luther and others are practical demonstrations of Christianity and a real humanity that formerly were simply embodied in sounding phrases.

PRINTING IN CANADA.

As theatrical managers know, there long have been duties and other restrictions on theatre printing carried into the Dominion from the States, and now THE MIRROR is informed that the statute in this matter has been made even more stringent.

The Canadian Parliament has recently passed a law which reads:

Books, printed paper, drawings, paintings, prints, photographs or representations of any kind of a treasonable or seditious or of an immoral or indecent character; also posters and handbills depicting scenes of crimes or violence, are prohibited.

Of course the significant part of the paragraph is that added to what originally related, apparently, to treason and sedition—*i.e.*, the sentence as to "posters and handbills depicting scenes of crime or violence." This would apply to the class of printing employed in the advertising of melodramas more particularly, although some plays of a higher class often are exploited with printing that at least depicts scenes of violence. The peculiar ideas that sometimes move officials upon whom devolves the inspection of printing for the purpose of deciding as to its permission are well-known. This sort of censorship too often is like that which supervises and permits or forbids the representation of plays in the mother country, and which strains at gnats and swallows camels.

It behooves managers, therefore, to exercise caution as to the character of printing that they purpose to display in Canada, and thus save themselves trouble and expense. The informant of THE MIRROR as to this matter says that this new law is being rigidly enforced, more particularly through the efforts of ministerial associations, and already several seizures of melodrama paper have been made. In the circumstances it is advisable that managers playing Canada should ship into that country nothing but block work, except perhaps with pictorial printing that does not show scenes that could by any possibility be construed to be in violation of the law quoted.

AN HUMBLE ASPIRANT.

Fred Niblo, manager of the Four Cohans, received a letter from a youth a short time ago which deserves to be embalmed in type. The letter was sent from a small town in New Jersey and reads as follows: "Mr. Niblo, My dear Sir, Would you kindly accept this application for a Position with your show I want position such as To go ahead of the show and do your advertising. And put your printed matter in local papers. And Bill posting not exactly a advance agent But an asst to advance agent And if you have not vacancy in the above department I will take something else providing you will give me a chance As I must give myself a recommendation I will say this. I am a ambitious young man I do not drink and always ready to do what I have to do. the reason I ask you for a position is Because my folks think it is time that I was out among people and learned the doings of the outside world and the sooner I would follow their suggestion the better it would be for me. And you know it is a hard matter to get in a good company to get A starter in life And I have a desire for theatrical Business and therefore I ask your assistance now if you do not want me it will be a different story of course, but if you get me you can assure yourself that you have got a good Sober and industrious young man. My age is 21 my height is 5 ft 11¾ in, weight 178. Now I trust in your early and favorable reply."

As Mr. Niblo has several large enterprises on his hands he has decided to allow some one else to teach the young man from New Jersey the ways of the "outside world."

CHRISTMAS AT THE FUND HOME.

Christmas was celebrated at the Actors' Fund Home on Staten Island in a manner that brought cheer to the hearts of all the aged players who are spending there the evening of their lives. Mr. and Mrs. Sheridan Corbyn, the superintendent and matron of the Home, exercised their customary kindness and thoughtfulness in arranging a pleasing programme for the day. It was the second Christmas since the opening of the Home, and it was celebrated worthily.

An elaborate dinner was served at one o'clock, and all of the residents of the Home were in attendance. The menu cards were handsomely gotten up, the list of edibles being interspersed with quotations from Shakespeare. In the evening an impromptu entertainment was given in the drawing-room, in which many of the old actors and actresses took part.

The residents at the Home now number twenty-two. They are E. A. Eberle, Mrs. E. B. Holmes, Richard Parker, Henry D. Gale, Thomas Burgess, Frank J. Cleeves, Joseph P. Keefe, Burnell Runnells, Harry B. Hapgood, W. H. Danvers, Kate Singleton, Henry A. Langdon, Sydney Cowell, Mrs. Jennie Parker, George W. Middleton, John Granger Bauer, William J. Gilbert, Mr. and Mrs. J. R. Marshall, Sara A. Forrester, Mr. and Mrs. Leon J. Vincent, Mr. and Mrs. John Foster, and Charles Pearson.

AT THE MANHATTAN.

Forty-five members of the Astor Battery, Veterans' Association, visited the Manhattan Theatre last Tuesday night to see Captain Barrington, with Charles Richman in the saddle. After the play Mr. Richman was their guest at their annual dinner at the Hotel York, where he cemented the good impression formed earlier in the evening by a felicitous speech. There are only a few soldiers left in New York who haven't visited the Manhattan to see this blood-tingling play.

This is the last week of Charles Richman and his company at the Manhattan Theatre in Captain Barrington, which will have its one hundredth performance on Wednesday evening, when souvenirs will be given out. Next week, beginning on Tuesday, The Virginian, a drama founded on Owen Wister's popular novel of that name, will begin an engagement at the Manhattan under the management of Kirke La Shelle.

JAMES K. HACKETT'S NEW PLAY.

One of the best romantic plays ever used by James K. Hackett was seen for the first time Christmas night at the Court Square Theatre, Springfield, Mass. It is called The Crown Prince, and is by George H. Broadhurst. Mr. Hackett's company comprised Charlotte Walker, Albert Perry, Brigham Royce, Joseph Brennan, Minnie Monk, Noel Gordon, Edith Van Dusen and Frederick Nichols. Mr. Hackett was forceful, romantic, quiet and effective as a masquerading prince.

DANTE PORTRAITS OF 1323.

Professor Giovanni Livi, director of the State Archives in Bologna, the center of Dante's fame, is said to have found a parchment dated 1323, on which are two pen-and-ink drawings representing Dante crowned with laurel. If the report is authentic there is hope of yet seeing the real face and form of one greater even than Dante, who died exactly 300 years after Dante's crowning.

PLAYS COPYRIGHTED.

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A PRINCE OF KNAVES. By Hamilton Armour.
FIFINE. By Max Fuchs.
LADY ANGELA'S HUSBAND. By Blakeman Meyer.
L'HOMME DU JOUR. By C. Joubert.
LES SENTIERS DE LA VERTU. By Robert de Flers and G. A. de Caillavverts.
PAUL REVERE. By Richard Buhler and Dave A. Weis.
SOMEBODY'S BABY. By Hamilton Armour.
STEPS IN THE DARK. By George Foster Platt.
STORIA D'AMORE. By Edoardo Sonzogud.
THE COUNTESS. By Elizabeth Morse.
THE FOXY MRS KATZENJAMMER. By Sadie Hart.
THE GLUG FAMILY. By William E. Watt.
THE LOUISIANA PURCHASE SPECTACLE. By Bolossy Kiraify.
THE GOWN OF HONILOU. By Van Rensselaer Everingham.
WHY GIRLS LEAVE HOME. By Fred Summerfield.
WOODLAND. By Frank Pixley. Music by Gustav Luders. Copyright by M. Witmark & Sons.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

WRITER: There is no reason for disfiguring titles with quotation marks.

STUART W. SMITH, Rochester, N. Y.: THE MIRROR cannot locate them.

K. F. B., New Orleans, La.: Henry J. Montague's real name was Mann. He would be sixty-two years old were he alive.

P. J. D., 1959 Broadway, N. Y.: Richard Mansfield has said he will play Macbeth next season, and in a tragedy by Lord Byron.

C. F. TURNER, Plymouth, Mass.: Frank Daniels played My Man Blossoms in Miss Simplicity at the Tremont Theatre, Boston, April 28 to May 10, 1902.

E. J. M., Cincinnati, O.: It was not Shakespeare's fault. The play failed because there was too little of Shakespeare and too much of the Coney Island ten-cent show in it.

K. H. S., Waco, Texas: It is probable that the singers in their order that have drawn the largest box-office receipts from 1858 to date have been Jenny Lind, or Nilsson, Patti, or Calvé.

ALEXIS, Seattle: Lydia Thompson first appeared in this country in 1869. Pauline Markham, Ada Harland, and Eliza Weathersby were in her company. They were real blonds.

SEEKER: Chatterton was eighteen, Burns thirty-seven, Keats twenty-six, Shelley thirty-two, Byron thirty-six, Shakespeare fifty-two, and Ben Jonson sixty-three when they died.

CHARLES M., St. Louis, Mo.: Apply to the managers of companies when they are in your town. Salaries run from $30 to $100 a week, though those with reputation receive more.

THE MIRROR in its Questions Answered column last week said that E. A. Sothern played Othello, W. J. Florence Iago, and Lotta Desdemona in the Academy of Music twenty-five years ago for the Custer Monument Fund. It should have been, for the benefit of Edwin Adams' widow.

SHIRLEY, Jaffrey, N. H.: There is no "number two" company of The Bostonians, and no other company can use that name. The Boston Ideals was formed twenty-five years ago, with Henry Clay Barnabee, Wm. H. Macdonald, Frothingham, Whitney, Adelaide and Mathilde Phillips.

A. H. C., View, Ky.: THE MIRROR cannot possibly undertake to give the original casts of forgotten plays, first produced in obscure places years ago. Questions of general interest are always answered, or when answers can be helpful. An obscure questioner, if sincere, is treated as considerately as a star.

E. W. S., Pemberton Square: Edwin Forrest thought Edmund Kean the greatest actor that ever lived, as did Byron, Hazlitt, and George Henry Lewes, the last, one of the finest of all-time dramatic critics. Byron courted Kean, not Kean Byron, and Kean was the only man that Byron ever did court. Lewes' article on Kean is considered the finest criticism ever written.

GOLDIE RAY, Kansas City, Mo.: Rose Eytinge was leading lady in the middle 60's at Wallack's, supporting James W. Wallack and E. L. Davenport. She played Nancy Sykes to the former's Fagin and Sutter's Bill. She was at the Union Square, in the middle 70's, as leading lady. Her greatest success there was in Led Astray. She was starred.

J. R. STANLEY, Providence, R. I.: Subscription can begin with a back number, if the number is not over six months old. We cannot undertake the task of ascertaining the birth, birthplaces and real names of actors who are not known outside the circle of their friends. We cannot locate actors not known, but letters addressed to them care of THE MIRROR will be advertised.

C. B. B.: Pick out your managers, and write to them, asking if they wish to read your libretto. There are so many well-known librettists, however, that an unknown has little chance of a hearing, unless he can come with book and score, ready to sit at a piano and play and sing it. Yes, there are agents who dispose of such work for a commission. See their advertisements in THE MIRROR.

F. S. M., Brooklyn, N. Y.: William C. Holden made his debut at the old Grand Opera House in Rochester, N. Y., in 1878. He has appeared with many stars of note, including Fanny Davenport, as leading man, Edgar L. Davenport, Melbourne McDowell, and others. He has been featured as leading man with the Lyceum Stock company, of Brooklyn, N. Y., since 1900. Next season he will star in a play being especially prepared for him.

A. L. F., Freeport, Ill.: THE MIRROR cannot keep track of comparatively unknown actors. Books will hardly help an aspiring playwright, reading plays is fatal to originality, and it doesn't seem to make playwrights of the managers who say that they read on an average "seven hundred plays a year," nor of their professional readers, who also read "seven hundred." He will never again appear upon the stage nor in public.

FLORO NORMAN, Wellesley, Mass.: Edward Everett Hale never wrote a play. His Man Without a Country is a story of the imagination, and is not in play form. It is not only "a great story," but the greatest short story ever written, on account of the sublime and divine lesson it teaches (love of country) and will forever teach to people of whatever nationality. The Senate has not honored Edward Everett Hale. He has honored the Senate.

E. B.: The stage in the country you inquire about has little or nothing to offer "a young American" aspirant for stage honors. You might go to it, however, as you can get no foothold here, stay there on any kind of a salary for two or three years, adopt a name suggestive of that country, then sail for your own country, with the name, accent and "superior" manner of the other, and you will not have to invite offers.

HENRY TAYLOR, Tacoma, Wash.: Pinero is fifty-two years old, and a Jew. He was born in England, is said to be an Oxford graduate, has studied law, was an actor for ten years, and for about twenty years has been exclusively a playwright. His plays are too well known to enumerate here. No, as an artist, and thinker, W. S. Gilbert is his superior, and the superior of any living playwright, and the equal of all but the very great, living and dead. The plays of Aristophanes, with the exception of two or three, among them Lysystrata, are bores; nearly all of Gilbert's are delights.

PORTER and GRISFORD, Butler, Pa.: The twelve greatest actors in the world's history (although this is a matter of differing opinion) seem to have been: Garrick, Edmund Kean, Macready, Mrs. Siddons, Rachel, Frederick La Matire, Forrest, Salvini, J. B. Booth, Edwin Booth, Charlotte Cushman and Irving. There are others among the great, their relative powers of course also being a matter of opinion: Rossi, Talma, Macklin, Liston, George Frederick Cooke, Betterton, Burbage, Alleyn, Kempe, Hackett, Barrett, W. E. Sheridan, Ellen Terry, Duse, Ristori, Mrs. Fiske, Miss O'Neil, Charles Dickens (who was one of the world's very great actors in his famous readings and in real plays), Boucicault, William Warren, John Gilbert, Charles Coghlan, Beerbohm Tree, Rejane, Jane Hading, Walter Montgomery, John Wilkes Booth, John Philip Kemble, Bannister, F. S. Chanpau, Margaret Woffington, Anne Bracegirdle, Joseph Jefferson, Coquelin, E. L. Davenport, N. C. Goodwin, W. J. Florence, E. A. Sothern, Laura Keene, Adelaide Neilson, Lester Wallack, Agnes Robertson, Charles R. Thorne, Jr., Vanderhoff, or James W. Wallack.

THE USHER

The thoughtful man came away from the Metropolitan after the first performance of Parsifal with mixed feelings of pleasure and regret—pleasure derived from an approximately good representation of Wagner's festival play; regret that a New York manager, abetted by the New York public, had torn it from its legitimate and appropriate Bayreuth setting.

Curiosity—stimulated by the peculiar circumstances preceding the production—rather than æsthetic and musical interest seemed to be the dominant motive of the heterogeneous crowd that assaulted the entrance to the Opera House on Thursday afternoon. It caused a frantic rush to get inside the doors on time. Men shoved women, women pushed men, elbows were used freely as fenders, and several policemen were required to maintain a semblance of order. Surely, the scenes at the portals scarce accorded with the decorous expectancy that should be associated with the American première of a masterwork credited with religious significance!

The attempt to imitate Bayreuth in the non-essentials of the early hour of beginning and the summons by the horns was superfluous. The horn-blowers in the lobby were jostled about by the incoming crowds and the five o'clock curtain resulted in unnecessary inconvenience and hermaphroditic afternoon-evening apparel.

The orchestra showed the results of Alfred Hertz's careful rehearsing and fine conductorship. But it seemed to be ill-balanced—weak as to the strings and too assertive in the brasses. Although enlarged, such was the blunder in lowering the pit and removing the stage-apron, it lacked volume and sonority. The prelude was a mental and aural treat, however.

Easily first among the artists in point of vocal and histrionic quality and power was Van Rooy as Amfortas. Ternina's Kundry was superb as an artistic impersonation, although lacking in voice. Burgstaller's much-heralded Parsifal was a distinct disappointment—a note of effeminacy, a voice of unpleasant quality, a jerkiness of movement and gesture that suggested a marionette, conspired to abort his conscientious efforts. He is to be commended, however, for avoiding a suggestion of the Sacred One in his last-act make-up. Blass was colorless and tedious in the long rôle of Gurnemanz, and the Klingsor of Goritz was scarcely adequate. The mixed voices of the chorus were heard to good effect in the Good Friday music.

The "production" scenically was ambitious and fairly successful. The Bayreuth scenes were copied, but not accurately. The Temple of the Grail was spacious and imposing, but like the rest of the pictures it was painted in a thin and theatric style and it was ludicrously flimsy in construction. "Leg-drops" were used throughout and the canvas pillars, walls, rocks and trees shook and waved with every draught. Indeed, this suggestion of instability and flatness marred every scene. The drop showing Klingsor's Castle was skillfully painted and produced an illusion that was lacking elsewhere. The Gardens were gaudily brilliant and the Flower Maidens sporting in them were graceful and charming. The panoramic changes of scene were clumsily managed. No attempt was made to render them misty or poetic. Here, as elsewhere, the electrician's department was at fault.

Except to the musical elect Parsifal, as imperfectly given at the Metropolitan, is not likely to provide genuine enjoyment. While it is regarded by many as the highest expression of Wagner's genius, it is less intelligible to the popular mind than any of his other works. Moreover, in New York Parsifal lacks the impressiveness which surrounds it at Bayreuth. Herr Conried has done as much for its interpretation probably as would be possible anywhere else. It is still an open question, however, whether he and the singers and musicians associated with him in this enterprise have justified either on ethical or artistic grounds the seizure of Wagner's unique music-drama.

"In Chicago at the present time there is not one '$2 house,' as the favored theatres are described in the vernacular of the theatre," remarks the Chicago *Inter-Ocean*. Last season all the first-class playhouses there charged $2 the greater part of the time.

With two or three exceptions the stars of the first magnitude that formerly preserved the $2 scale on their tours are now charging $1.50 for the best seats everywhere. Only in New York City, where the receipts this season have been poorer relatively than elsewhere, has the $2 rate been maintained universally at the principal theatres.

How long the managers in this city will shut their ears to the loud complaints of the public and ignore one of the causes of the shrinkage in their patronage remains to be seen.

Trust managers continue to charge $2 for performances here by their attractions which elsewhere are presented for less. In the case of Ulysses, for instance, which played at the Garden Theatre at $2, the highest price charged for matinee performances in Toledo last week was $1.

It would seem that a readjustment of the New York scale would be both wise and timely.

Mr. and Mrs. Fred W. Sidney reached New York last week from London. They had a very rough passage, but the stability of the *Minneapolis* prevented discomfort.

"The season in London," says Mr. Sidney, "is one of the most prosperous ever known. Great business is the rule at all the theatres, the Comedy and the Avenue excepted—but they were closed when I sailed."

Mr. Sidney, who wrote The Brixton Burglary, has brought several new plays with him. He will remain some time to see if he can place them here.

The situation in Brooklyn looks more hopeful, now that it is assured that the new independent Majestic Theatre will be completed and opened next Autumn.

"If the independents get a footing there it will relieve Brooklyn from the stigma of being a cheap town theatrically, which came upon it with the conversion of the Columbia to popular prices and the rise of stock companies here," says the *Eagle*. "There has since been only one first-class theatre in each end of the town, and the public has had to take what the Syndicate sent and pay advanced prices whenever the management saw fit to exact them."

Eight years ago Brooklyn had four first-class theatres. To-day with a population of nearly a million it has but two. That represents theatrical progress under Syndicate rule.

THE TRIUMPH OF AN EMPRESS.

(Special Correspondence of The Mirror.)

BRIDGEPORT, Conn., Dec. 25.

Theodore Kraemer's drama, The Triumph of an Empress, in which Mildred Holland is the star, was produced here to-day with this cast:

Grand Duke Peter Fedorowitz	James E. Wilson
Lieutenant Potemkin	John T. Sullivan
Archbishop of Novgorod	Theodore Roberts
Count Gregory Branitsky	A. S. Lipman
Count Orlof	George Paxton
General Bibikoff	Robert Ruboon
Prince Galitzin	Morgan Hewitt
Jewish Peddler	Charles Terry
Princess Catherine	Mildred Holland
Countess Vorontzof	Dorothy Rossmore
Countess Louise Dashoff	Violet Rand
Abbess	Rita O'Neal
Olga	Marguerite Rombeau
The British Ambassador	Willard Russell
The French Ambassador	Horace Wilbur
The German Ambassador	Percy Furlong
The Persian Ambassador	Walter Leighton
Count Soltikof	George A. Dayton
Count Besborodko	Joseph D. Edwards
Countess Schuvalof	Ray Sanderson
Princess Brobinsky	Jeannette Connor

Mildred Holland's premiere in The Triumph of an Empress was notable for the magnificence of its mountings and the excellence of its cast. Ample rehearsals made its presentation smooth, and the visiting delegations of friends and newspaper folk received it warmly.

The play is essentially in three acts, the first and fifth acts being in the nature of prologue and epilogue. In his desire to construct a more ambitious play than his former efforts, Mr. Kremer has moulded his Catherine along lines varying from historic record. The virago-like temper of that self-willed queen is generally glossed over to exploit her better side.

Miss Holland possesses the unbounded confidence of popular-price patrons of the better class, and doubtless she suits her methods to their understanding, even though it necessitates her frequent avoidance of the subtler possibilities of such a characterization. As the hoydenish Catherine she is entirely successful, and almost equally so as the stern ruler; but in the lapses from gravity to lighter sentiments she is too abrupt to be plausible. Much of this may soon wear off with repeated performances, in the face of her conscientious, downright hard work.

Clad in a costume which would stifle a less able actor, Theodore Roberts makes the Archbishop a telling character, and when the grotesque overacting in his scenes with the Abbess in the first acts is omitted, the church folk will have been well delineated. John T. Sullivan appeared miscast as Potempkin, though his earnest work was well done. To Dorothy Rossmore as Countess Verontzof, and James E. Wilson as the Emperor, the playwright gave most ample opportunities for meaty work, and either their fitness for the roles or the roles themselves increased in importance as the play progressed, threatening at times to overshadow the star. Miss Rossmore in particular plays the wicked Countess with power, and rises to the requirements of the last act in superb fashion. George Paxton, who directs the stage, has a small part as Count Orloff, which is forcefully and yet skillfully done. A. S. Lipman is killed off at the close of the second act, before he has many opportunities. It would be interesting to see him exchange parts with Mr. Sullivan, whereby both roles would be probably improved. Violet Rand is anything but Russian in profile, but she acts with judgment and saves her every scene from flatness. The others of the cast are acceptable, though no very great opportunities are afforded them. The act finales show varied climaxes; in the second Catherine kills Branitsky after an all-over-the-stage sword duel. Act third closes with Catherine's hurried departure from a court fete to visit her sick baby, poisoned by order of the wicked Countess; and the real climax occurs just before curtain-fall in the fourth act, when the Emperor arrives at the throne-room just in time to save his queen from assassination at the hands of conspirators, who seek her downfall. Several scores of people give to this scene a realistic effect beyond the ordinary.

W. P. HOPKINS.

THE STOCK COMPANIES.

Ethel Clifton has closed as leading woman of the Park Theatre, Providence, R. I., Stock.

* * *

Thomas Shearer, who was in a Rochester Stock company last Summer, has been engaged by Belasco and Mayer as comedian of the Central Theatre Stock, in San Francisco.

* * *

John Terrisa, who has been the leading man of the stock company at the Elysium Theatre, New Orleans, since the opening of the season, will terminate his engagement there this week.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Christmas week was spent by the General Secretary in Louisville, Ky. On Sunday, Dec. 20, Mr. Bentley preached to large and interested congregations in Christ Church Cathedral at the morning and afternoon services. The Very Rev. Dr. Craik, Dean of the Cathedral and Directing Chaplain of the Alliance in Louisville, conducted the services, and Bishop Dudley, of the diocese of Kentucky, was present.

On Monday evening, Dec. 21, a public meeting was held in St. Paul's Chapel, and the Louisville Chapter of the Alliance was organized. Bishop Dudley presided and was elected President of the Chapter. Mr. Macauley, of Macauley's Theatre; the Rev. Dr. Peyton Hoge, and the Rev. George B. Eager were elected first, second and third vice-presidents respectively. On the Executive Committee the following persons were elected: The Rev. Dr. Reverdy Estill, the Rev. Dr. J. G. Minnigerode, the Rev. Dr. J. K. Mason, Charles D. Clarke, and Mrs. S. T. Ballard. Dean Craik was made the Dean of the Board of Chaplains, and Arthur Peter, President of the Louisville Dramatic Society, was elected the Secretary and Treasurer of the local Chapter.

The following letter from the well-known stage director, Sedley Brown, was read at the meeting:

"I deeply regret that I cannot be with you this evening. I have a rehearsal which I have tried in vain to postpone. I am in great sympathy with the movement which you are so ably conducting. Anything that will bring good (which is only another name for God) into the life of the actor *must* help him. In ye olden time the Church and the stage were one. We have drifted away on the tide of the times. But where there's an ebb there must be a flow, and with the proper pilot we'll make harbor again."

Last Sunday Mr. Bentley spent in Cincinnati, preaching in three different churches, and organizing the Cincinnati Chapter of the Alliance yesterday (Monday) afternoon. *En route* to Cincinnati he visited the Very Rev. Dean Lee, at Lexington, Ky. Next Sunday, Jan. 3, Mr. Bentley is due at Baltimore, Md., where he will preach at St. Peter's Episcopal Church at the afternoon and evening services, and address the clergy of the city and others next Monday.

The December service of the New York Chapter was held at All Souls' Church (Unitarian) on Sunday, Dec. 20. The pastor, the Rev. Thomas R. Slicer, who is also the President of the New York Chapter, made the principal address. The Rev. Minot Savage also made an address.

STAGE CHILDREN'S FESTIVAL.

There were five hundred happy stage children at Tony Pastor's last Sunday night, who received presents galore from trees that were simply laden down with good things. It was the annual Christmas festival of the little children of the stage, to which all the tots look forward with eager anticipation. The committee received liberal contributions from Joseph Jefferson, Mrs. W. K. Vanderbilt, Elbridge T. Gerry, A. H. Hummell, W. J. O'Brien, John D. Crimmins, Helen Gould, Mr. and Mrs. George J. Gould, and many others.

The festivities began in the theatre with an entertainment consisting of the following programme: Baby Adele, piano solo; Dave Runkle, Irish song; Sully Brothers, specialties; Ethel Mozar, cornet solo; Cal Blair, song; the Dimples, character song; Fay Cusick, recitation; Baby Floss, song and dance; Maud Raven, violin solo; Harry Le Van, specialties; Ethel Hawkins, song; Willie McWeeny, coon songs, and Hatch Children, illustrated songs. The stage was under the direction of Mrs. E. L. Fernandez.

After the performance the children marched to Tammany Hall, where supper was served, followed by the distribution of the gifts. There were two thousand presents on two Christmas trees, and two dozen joyous women had all they could do to distribute them before midnight. Each child received just the presents most desired, for each one had written down his or her wants by invitation.

Among the grown-ups present were Mr. and Mrs. Pastor, A. H. Hummell, Anna Held, Pauline Willard, Beatrice Moreland, Ross O'Neil, Nettie Ross, Andrew Overand, Georgia Caine, Clifford Roberts, William Faversham, Abraham Kaffenburg, Mr. and Mrs. Rosenbaum, and many others. Harry Sanderson was in general charge, and saw that the affair passed off smoothly.

Mrs. E. L. Fernandez was president of the committee, which included Lillian Russell, Marguerite St. John, Mrs. M. Scott Paine, Bijou Fernandez, Nellie Thorne, Millie Thorne, Amelia Bingham, Mrs. E. Rosenbaum, Louise Galloway, Florence Lloyd, Ray Allen, Mrs. C. Ealing, and Mrs. Antonio Pastor.

FANNIE GRANGER.

Fannie Granger, the subject of our front page this week, is a young woman whose position in the profession has been won by earnest endeavor and conscientious application. Only a few years ago she secured her first engagement, with one of the Kiralfy attractions, as a dancer, and although extremely nimble of foot and graceful of pose, this style of work did not satisfy her. Her ambition led her into the dramatic field, where she very shortly won enviable distinction and was rewarded with a succession of excellent engagements in various stock and traveling organizations. Being a rather petite person, Miss Granger has devoted herself almost entirely to soubrette, ingenue and boys' parts, and she has also played juvenile leads to the entire satisfaction of her managers and stars. Her specialties are always looked for with pleasure. Miss Granger is a Philadelphian and a favorite in the Darcy and Speck stock, at the Standard Theatre there, where she has been for three years.

FERNANDO FLEURY DEAD.

Fernando Fleury, an old and once noted member of the profession, died in the Actors' Fund Home, Staten Island, on Dec. 22, after a long and painful illness. Mr. Fleury was born in Hamburg, Germany, on June 3, 1830. Twenty years later he made his first appearance on the stage at the old Franklin Theatre, in Chatham street, New York. As a ballad singer and vaudeville performer he soon came into prominence, and he continued in those lines of work in various parts of the country for nearly half a century. He made his last public appearance in Chicago in 1899, and on Sept. 27, 1902, he was admitted to the Actors' Fund Home. He was greatly beloved there because of his genial disposition and kindly manner. The funeral services were held at the Home on Dec. 24. William H. Danvers made a brief address over the remains. The burial was made in the Actors' Fund Plot in the Cemetery of the Evergreens, and was attended by several of the guests of the Home.

THE LAMBS' GAMBOL.

The Lambs, at their sheepfold, 70 West Thirty-sixth Street, had their gambol last Sunday night. The programme was long and varied. The overture was by Victor Harris, and was followed by a talk, by Shepherd and Collie Clay M. Greene, on "Lessons of Yesterday, To-Day and To-Morrow." Then followed a sub-cellar song, by Eugene Cowles, which was drowned by "Mills and Millions," by Clay M. Greene, in which Forrest Robinson and Dodson Mitchell played; which gave place to "Three Christmas Eves," by Clay M. Greene, Sydney Rosenfeld and Augustus Thomas, after which came songs by the Lambs' Christmas Choir, a solo by Van Rensselaer Wheeler, and wit, humor and anecdote by every lamb in the fold. Then the twenty-first birthday of the absent lamb, Henry Clay Barnabee, was drunk.

PERSONAL.

Photo by Edmondson, Cleveland, O.

GLASER.—Vaughan Glaser, who is supporting Mrs. Fiske this season as Flavius in Mary of Magdala and Eilert Souberg in Hedda Gabler, is arranging for two Summer stock companies. Mr. Glaser was very successful last Summer with his company in Cleveland, O.

TWAIN.—Mark Twain spent Christmas with his family in Florence, Italy, writing either a play or novel.

MELBA.—Madame Melba last Monday night visited the Metropolitan Opera House to see La Boheme. She bought four balcony seats, refused a box offered by the manager, and went up three flights of stairs with her party, to the consternation of Herr Conried. Two days later Madame Melba said that Haddon Chambers bought the tickets.

CONRIED.—Herr Conried has sued a Munich writer for violently attacking him on the production of Parsifal.

BERNHARDT.—Sara Bernhardt's long expected memoirs are promised for the Spring. Many cartoons of her will illustrate the book, as she enjoys them as much as anybody.

ADAMS.—Suzanne Adams sailed for Europe last Wednesday to see her husband, Leo Stern, the 'cellist, who is ill.

SHUBERT.—Lee Shubert is said to be considering the advisability of building a theatre on Staten Island.

DUSE.—Signora Duse is again to try a play by D'Annunzio, Jorio's Daughter, in the Spring, in Italy. It is in prose, and has forty speaking parts.

NIEMEYER.—Harry Hunter Niemeyer, for several years dramatic editor of the Seattle *Post-Intelligencer*, and more recently connected with the Philadelphia *North American*, sailed for Colon, Panama, on the *City of Washington* Tuesday last. Mr. Niemeyer has gone to Panama to act as correspondent for the New York *World*.

MCGOWN.—William H. McGown is closing his twenty-fourth year as correspondent of THE MIRROR at Urbana, O.

HARVEY.—Martin Harvey's brother, the Rev. Charles W. Harvey, of Brookline, Mass., is the president of the Jefferson Dramatic Club, which made the ambitious offering of The Pretenders, one of Ibsen's early dramas, at its theatricals recently

JOHNSON.—Mrs. Johnson, widow of Robert Johnson, the old-time legitimate actor, was knocked down by a Sixth avenue car one day last week and sustained a fracture of the ankle. Mrs. Johnson, who is now in the New York Hospital, is seventy-eight years of age.

ARDEN.—Mrs. Edwin Arden, President of the Professional Woman's League, has been confined to her residence during the past week by a severe cold.

ARDECK.—Agnes Ardeck, who has been abroad, returned on the *Minneapolis* on Dec. 21. Miss Ardeck has been engaged by Kirke La Shelle to play the woman lead in The Virginian, which will begin its New York engagement at The Manhattan Theatre next Tuesday.

TURNER.—Beverly W. Turner, the old actor, who for many years was a prominent member of the stock company at the Walnut Street Theatre, Philadelphia, has been admitted as a permanent guest at the Edwin Forrest Home.

FAIR.—Thelma Fair, recently with N. C. Goodwin in Midsummer Night's Dream, has been engaged to play the principal female role in The Office Boy, supporting Frank Daniels, after the engagement of the company at the Victoria Theatre is concluded.

ENGAGEMENTS.

George Robinson, with May Nannery's company, in Halifax, N. S., and St. John, N. B.

Mark Price, with Robert B. Mantell.

W. T. Watson, George Halpin, Annie Allison, and Minnie French, with Edward Harrigan.

Albert Taverner, by Ernest Lamson, for Young Tobe Hoxie.

Richard Elvis and Musa Ray Beall, with Reaping the Harvest.

William C. Flagg, with New York Day by Day, to play leads.

Frank W. Hill, for Milt Green, in Ninety and Nine.

TELEGRAPHIC NEWS

CHICAGO.

The Pit—Viola Allen in Twelfth Night—The Yankee Consul—Gossip.

(Special to The Mirror.)

CHICAGO, Dec. 28.

New Year's week promises to start the theatrical record of 1904 auspiciously, with good attendance for good attractions. The new bills downtown for the week are: The Bostonians, in the Serenade, at McVickars; John Drew, in Captain Dieppe, at Powers', and Ward and Vokes in A Pair of Pinks, at the Great Northern. The other bills are: Grand Opera House, Viola Allen in Twelfth Night, second and closing week; Studebaker, The Yankee Consul, third week; Illinois, Jerome Sykes in The Billionaire, second and closing week; Garrick, Wilton Lackaye in The Pit, third week; Iroquois, Mr. Bluebeard, fourth week; La Salle, The Belle of Newport, second week; Bush Temple, Stock in Ivan the Terrible; New American, Stock in Woman Against Woman; Columbus, Sign of the Cross; Thirty-first Street, Elliott Stock in Sapho; Alhambra, Only a Shop Girl; Cleveland, Stock in Winchester; Bijou, The Night Before Christmas; Academy, Searchlights of a Great City; People's, May Hosmer and Stock in Under Two Flags; Hopkins, Why Women Sin; Criterion, Shadows of a Great City; Marlowe, The Man Who Dared; Gleckman's, King Solomon.

Mrs. Fiske will come to the Grand Opera House Jan. 4. She will play Hedda Gabler the first week and Mary of Magdala the second and closing week. Philip Jacques has arrived in the city in advance of Mrs. Fiske, and his announcement that Mrs. Fiske will play Hedda Gabler during the entire opening week has aroused especial interest in the engagement.

Changes behind the scenes in The Pit at the Garrick include the retirement of Max Freeman as stage director, and Brandon Hurst, who played Sheldon Corthell. It is announced that Whyle Whittlese, having closed with Nat. Goodwin, will probably succeed Mr. Hurst. The Pit is still doing a large business, and Mr. Lackaye is still making curtain speeches.

The Wizard of Oz is due at the Grand, Jan. 17, for two weeks, and the demand for seats is so big that efforts are being made to extend the time to four weeks.

Twelfth Night, as produced by Viola Allen and her company, at the Grand Opera, was one of the most beautiful entertainments that ever have fallen to the lot of Chicago theatregoers. It furnished genuine delight for the eye, the ear, the mind, and even the heart, for wit, humor, music, poetry and romance are all combined in Miss Allen's essay to please the public. It is gratifying to record that the audience on the opening night seemed to deeply enjoy every moment of the play. There was more genuine laughter during the evening than one hears at a dozen different performances of ordinary musical comedy. There was high comedy and broad comedy at their best, woven into a charming story, with excellent vocal and instrumental music aiding, and there was scenery of real and dignified beauty, strong enough to awaken even the somnolent sympathy for things poetic in the heart of a Chicago business man. Some of the critics found fault with some of the details of the acting, but for the most part Miss Allen's production got their enthusiastic praise. The way she strung the pearls of delicate comedy on the golden thread of Viola's love for Orsino was charming. Clarence Handyside's Sir Toby, Frank Currier's Aguecheek, and Zeffie Tilbury's Marie, were immensely popular. John Blair's Malvolio was scarcely less successful, and C. Leslie Allen, as Antonio, was most natural. Scott Craven's Orsino was not good enough, largely for the reason that he did not speak plainly nor evince active intelligence and amiability in the degree due such gentlemen of the drama. Persons who buy seats are entitled to hear all that the stage managers permit Shakespeare to say.

The Yankee Consul, which is doing a big business at the Studebaker, will remain three weeks more, or five altogether. The Sultan of Sulu is likely to follow with a return engagement of The Prince of Pilsen.

Arthur J. Clarke, who is here as manager of The Yankee Consul, is very widely known in Chicago.

Patti's entire tour was arranged, as to its railroad routing, in this city, by the Chicago and Alton road, with Marcus Mayer and officials of the road in council. The Alton furnished the private car in which Patti, Baron Cedarstrom, two maids, a doctor, and seventeen other persons connected with the management of her tour, left this city to fulfill her sixty engagements.

The Only Way has had unusually heavy theatrical patronage lately.

Pasqualina De Voe has retired from The Royal Slave company on account of her ill-health, which was caused by one-night stands.

Manager Charles P. Elliott, of the Thirty-first Street Theatre, disbands the Elliott Stock this week, having arranged to devote the theatre to vaudeville for a time at least. Mr. Elliott has had an unusually capable company and has attracted especial attention with the almost unbroken series of first-class plays.

The benefit matinee at the Grand Opera House for the widows of the bandit victims was a huge success.

The Belle of Newport, at the La Salle, has not pleased the critics at the outset as well as The Isle of Spice, and the general opinion is that the Belle needs a great deal of dressing up to make her attractive. The Isle of Spice was developed from mediocrity to remarkable popularity, and it is promised that The Belle of Newport will be as popular. "Where the Gambia Meets the Sea" sounds the true note of musical comedy, and shows what the La Salle staff behind the scenes can do. The song makes an unqualified hit.

Isabelle Evesson and an unusually capable company gave admirable performances of In the Palace of the King at the Columbus last week. Miss Evesson won enthusiastic applause with the excellence of her acting as Dolores. Alfred Hollingworth as Don John, and Raymond Capp as the King of Spain gave her strong support. Mark Kent, in the difficult role of the King's Fool, won frequent applause. The play was richly staged throughout.

Edward Smith resigned from the management of the Great Northern last week, and caused a wide circle of friends great surprise and regret, for as treasurer or manager he had been an unusually popular official at the theatre ever since E. D. Stair got control of it six years ago. Mr. Smith says his personal relations with Mr. Stair are still pleasant, although they have differed as to the business affairs of the house. He will for a time devote himself to the Clark Street Museum, in which he owns an interest, and to other private business affairs, though he has already had several offers to re-enter the dramatic field here. His brother, James Smith, until recently treasurer of the Great Northern, has been transferred to Mr. Stair's Cleveland theatre in Cleveland.

G. E. Raymond has succeeded Edward Smith as manager of the Great Northern. Mr. Raymond, though virtually a Chicagoan, from having lived here a great deal, came here from Cleveland, where he was manager of the Empire for three years, and before that of the Lyceum, Cleveland.

Editor George U. Stevenson issued a comprehensive and attractive annual review number of his Amusement Guide last week.

John Drew will play The Second in Command the second week of his engagement at Powers' next week.

H. C. Duse is on the press staff of The Pit at the Garrick.

Manager Cleveland announces that Florence Stone, who has been playing leads with Melbourne MacDowell in Sardou dramas, will join the Cleveland Stock next week, and make her first appearance at his theatre in Woman Against Woman. Mr. Cleveland has added vaudeville to his programme.

The Ensign was handsomely staged by May Hosmer at the People's Theatre last week. Miss Hosmer was as popular as ever in the leading woman role, Alice Green, and Sam Bransky made a hit with his comedy as Jack Dudley. The rest of the cast was adequate.

Nance O'Neill plays Magda, at her benefit, at the Garrick, to-morrow afternoon.

The translation of Ivan, the Terrible, which the Bush Temple Stock company is playing this week at the Bijou, with Joseph Sullivan in the title-role, is in five acts. The Night Before Christmas comes to the Bijou next.

Owing to the illness of Laura Alberta, the leading woman of the New American Stock, Teresa Dale succeeded her in the leading role, Countess Nina, in Fabio Romani, last week on short notice. Miss Dale was very well received. Miss Alberta returned to the cast Sunday.

The Billionaire had a fair opening week at the Illinois. The week closed with Jerome Sykes ill and out of the cast. Stage-Manager Frank Todd played the star part Friday and Saturday very creditably.

A. Milo Bennett has signed Charles Manton with the Cleveland Stock, this city; Franklyn Gale with Thou Shalt Not Kill company; Bertha Ersham with The Storks; Mrs. Coulter Howard with One Night in June; H. B. Carpenter, Ursula Marsh, Anna Hamilton, and T. C. Coughlan with Not Guilty; the Gilbert Sisters with Charles A. Loder.

OTIS L. COLBURN.

BOSTON.

New Year's Week at the Hub—Changes of Bills—Gossip.

(Special to The Mirror.)

BOSTON, Dec. 28.

Five houses only give holdover attractions this week, every other place in the city providing a change of bill for the New Year's week, although it must be confessed that the advance sale so far does not indicate any remarkable change in the conditions for the near future.

Richard Mansfield at the Colonial presented Old Heidelberg, and attracted a large and brilliant audience, although it was by no means up to the record which he had established by Beaucaire and Julius Cæsar at this house. The complete change in style of play from recent productions may have been the explanation of this, but it was not warranted. Old Heidelberg proved a delightful production, and in the leading character of Karl Heinrich Mr. Mansfield did superb work. His company is strong, and the student songs given by the large chorus were especially pleasing. Scenically, the production was as good as a trip to Europe.

William Faversham attracted one of the largest audiences that the Park has had in weeks, showing that he is an unusual favorite, and that Lord and Lady Algy is one of his best liked plays, even if Jessie Millward is no longer in the play. This is Hilda Spong's farewell week as leading woman with Mr. Faversham, for she will not be in the new comedy by Gladys Unger, which will be produced next week. The somewhat cumbrous title has been blue pencilled, and the piece will go on the bills simply as Mr. Sheridan, an improvement!

To fill the second week of the time made vacant by the burning of the Superba scenery another quick change was made at the Majestic, and William Collier stepped back with the same cast and production of A Fool and His Money, so recently seen at the Globe. It had been understood that he would close the play after the end of his contract with Weber and Fields, but it seems that he will continue under his own management. Mildred Holland will follow with The Triumph of an Empress.

There is an abrupt change from rural New England to the romantic atmosphere of the Austrian Court for the players of the Castle Square Stock company, and they show their versatility by giving The Last Appeal to succeed The Dairy Farm. The piece was excellently mounted, and the performance was far more effective than the original one here at higher prices, and the piece scored a hit. Lillian Lawrence had a warm welcome after a week's absence from the bill.

At the other resident stock company there was an equal display of versatility, for the Bowdoin Square players gave most effectively the wild Western thrills of The Bandit King, where the week before they were in the frivolity of a Christmas extravaganza. So excellently was Beauty and the Beast received that at times they actually had to stop the sale of admission tickets, and the innovation was voted such a success that Pinafore and other musical pieces will be given here later in the season.

The Worst Woman in London certainly has the best title for a melodrama seen in Boston in a long time, with none of the namby pamby injured innocence in the name that has been the mark of many recent thrillers. Consequently it was the natural thing to expect a crowded house at the Grand Opera House, where the cast so recently seen in New York was well received. Ann Fairchild played the title-role, and made it a most effective creation.

The Darling of the Gods has succeeded in playing by far the longest engagement of any dramatic attraction that the Tremont has had in many seasons. Musical productions have stayed here longer, but no serious play, which will be a great compliment to Blanche Bates and David Belasco's production. This is the seventh week of the engagement, and the last, as De Wolf Hopper will follow in Mr. Pickwick, his first starring engagement in several seasons.

E. H. Sothern is another attraction to close his engagement in Boston this week, and at the Hollis The Proud Prince has scored a hit for the star and for Cecilia Loftus and May Hull. The first two weeks had good patronage, for the worst period in the theatrical year, and the audience to-night was the largest of the engagement. Mr. Sothern reiterates the statement that he will not appear here again in romantic drama, on account of his joint starring tours with Julia Marlowe after this season.

An English Daisy was supposed to end its run at the Globe with the first week of the year, but a change in plan has been made and no limit is in sight for the run and no following attraction is announced. The newcomers in the cast are now thoroughly at home, and the performance is breezier than ever in its run. Christie MacDonald remains the most artistic and Charles A. Bigelow the funniest feature of the production.

There and Back is in the second week of its engagement, and Evans and Hopper continue to prove amusing as the recreant husbands of the Frenchy farce. There is no question about the enormous personal hit which Vesta Tilley has made with her songs, which have been given innumerable recalls and brought about a large repertoire. She is funnier and more artistic than ever, and it is bad news that this will be the last week of her engagement, since she goes to New York to open with My Lady Molly at Daly's. If she could only have been with that piece here it would have made a great difference with the engagement.

The Wizard of Oz has reached its finale at the Boston, where the large audiences continue clear up to the very end. The holiday matinees were especially noteworthy for the number of children attracted, and there is little question but that the engagement of this extravaganza might have continued with profit for weeks. The booking of Checkers stood in the way, and consequently Montgomery and Stone and all the other favorites must move on after this week.

Her First False Step, with the rescue of a child from real lions, should prove a popular thriller at low prices at Music Hall this week.

A Human Slave, with a rolling mill and several specialists in the cast, is the offering for the week at the Hub.

East Lynne will be replaced by Ten Nights in a Barroom for the Museum Stock company, headed by Marie Yorke, at the Dudley Street Opera House.

An attraction quite out of the ordinary line of dramatic bills was that which opened Chickering Hall for a special engagement to-night. Ben Greet's Woodland Players are the same ones who were seen here last year in Everyman, and the morality play again attracted society people and scholars. Before the engagement closes they will give Twelfth Night, The Merchant of Venice, under primitive Elizabethan conditions, and will enact the miracle play of The Star of Bethlehem for the first time before a modern audience.

A decided change on the theatrical chess board of Boston was made last week when Stair and Wilbur secured from the Shuberts the control of the Columbia, which has been under their management with musical attractions all this season. The change will go into effect early in the new year, and the policy of the house will be altered so as to admit of popular prices and the playing of combinations in connection with the Stair and Wilbur circuit. The news of the change promptly started a batch of rumors about other houses. One was that the Shuberts would identify their future interests with the Globe, probably taking a share in the management, but this was ended when Stair and Wilbur said that they had an option on the Shubert attractions and would play them at the Majestic. Indeed, from New York came a rumor that the omnivorous firm was after the management of the Globe, but nothing about any such move was known in this city. A rumor that it had secured the ownership of the land on which the Grand Opera House stood was quickly denied by George W. Magee, who has a long list on that property. Stair and Wilbur say that they have no intention of surrendering the lease of the Hub, which is said to be a winner all this season. They affirm equal tenacity over the Majestic, which rumor had been turning over to Charles Frohman. Instead of having any likelihood of such a step, they say that they have refused a bonus of $150,000 for the property. As to Music Hall, Stair and Wilbur intend to keep that house, but will change the policy to vaudeville as soon as existing contracts end. It will be run in connection with a circuit, and the attractions now being given there will move to the Columbia, and the Majestic and Hub will continue upon the policies which they are now running. Just how the business staffs of these Stair and Wilbur houses will be juggled around has not been decided yet, but it is quite possible that there may be several changes.

Andrew Mack closed his engagement with My Lady Molly at the Park in the middle of last week, and promptly started on his new tour of The Bold Sojer Boy over the New England circuit without missing a performance. Richard Carroll stepped into his place and scored an instant success.

Christmas was very generally observed among the actors playing in Boston. E. H. Sothern gave a dinner party at the Bellevue to the leading members of his company, with Blanche Bates, Eleanor Meretti, Dr. and Mrs. F. A. Harris and Mr. and Mrs. V. E. Kennedy as guests. There was a Christmas tree with gifts for all. Mr. Sothern remembered his stage hands with $20 in gold apiece. To his wife, Virginia Harned, who is in the South, he sent two diamond rings and a diamond chain. At the Castle Square the members of the company had their annual Christmas banquet with gifts and toasts. Christie MacDonald and Truly Shattuck each gave dinners and gifts to members of An English Dairy company, away from here for the first time. At the Tremont they had a Christmas tree for the children in The Darling of the Gods, and quite a reception was also given by Blanche Bates to the members of her company. Richard Carle and James Darling were the special guests at an impromptu party with The Tenderfoot company. All the Rachel Goldstein company had a dinner at one of the South End hotels, and there were gifts for all, but especially for the star, Louise Beaton. The girls from The Wizard of Oz decorated their rooms at the Boston with evergreen and mistletoe and had merrymaking after the performance. Indeed, there were celebrations all around. A little presentation that came in advance fell to the lot of Ben Teal, who had to return to New York, and who received a handsome remembrance from his friends with An English Daisy at the Globe.

George H. Page, landlord of Hotel Langham, where so many players stop during their Boston engagements, was given a silver loving cup by his Boston friends. It came as a complete surprise.

At the award of prizes of the Boston Press Rifle Association last week the Boston Theatre Cup fell to the lot of A. E. Bailey of the *Journal*.

William Winter Jefferson made a flying visit to Boston last week to spend a part of the holiday season with his wife, Christie MacDonald, of An English Daisy, but has now rejoined his company on the road.

Minnie Dupree was in town for several days last week on a visit to Blanche Bates and other Boston friends.

John Graham is going to to give a series of Sunday night concerts at the Boston, now that the holidays are over, with Arthur Pryor's band as a special feature.

Isabelle Fletcher made another big personal hit in The Dairy Farm at the Castle Square last week, adding to her list of successes.

The Volunteers of America has secured control of the Royal Theatre property on Shawmut avenue, and will use it in connection with their work among the poor.

L. J. Rodriguez made a flying trip to Boston last week on business connected with a production to be made in a few weeks.

The skyscraper on the site of the old Museum is rapidly nearing the heavens, and The Observant Citizen of the *Post* makes the excellent suggestion that a bronze tablet, with appropriate inscription, should be placed on the structure.

Mabel Roebuck will play the leading female role in Mr. Sheridan in support of William Faversham.

Will Phillips will return to the Bowdoin Square next week to play a nengagement as star in his own play, The Boys of New York.

A new booking made last week brings Viola Allen in Twelfth Night to the Hollis earlier than had been expected.

Ella Gilroy had a chance to take Lotta Faust's place in The Wizard of Oz when she was out of the cast recently, and she made an emphatic hit.

John B. Schoeffel, manager of the Tremont, has been receiving many congratulations upon the manner in which the bonds issued for the Tremont Theatre Amusement Company have been retired. They were only issued three years ago, but the profits of the Tremont have been so great that all the notes with interest will be prepaid at the opening of the new year.

Cecilia Loftus has made an appointment to meet I. Zangwill in Palestine next August to finish the details of the play which he is writing for her starring tour next year, and which will be a sort of dramatization of her own life.

All of the Hanlon forces have been busily at work upon the scenery of Superba, and it is expected that all will be completed so as to resume the tour at Worcester Jan. 11.

The County Chairman will not run out the season in New York, for it is among the bookings of the late year at the Tremont.

Madame Melba, who closed her concert tour of America with her singing in this city, will sail from this port for England, being a passenger upon the *Saxonia*, which goes to-morrow. One or two other people well known in the theatrical world will be upon the passenger list.

JAY BENTON.

PHILADELPHIA.

New Columbia Opens—Successful Stocks—A Daughter of the South Produced.

(Special to The Mirror.)

PHILADELPHIA, Dec. 28.

The following quotation from one of our reliable journals substantiates THE MIRROR reports regarding theatricals in the Quaker City: "Now that the week before Christmas is over the managers are hopeful of better business. Really they deserve a box-office embrocation, for their shoulders are very sore where the chastening rod has fallen."

At the Garrick Theatre to-night A Japanese Nightingale was put on for a two weeks' term, with Margaret Illington, Orrin Johnson, and May Buckley prominent in the cast. The outlook for business is exceedingly meagre. Richard Mansfield follows Jan. 11. Ethel Barrymore 25. Each two weeks.

Blanche Bates, in The Darling of the Gods, is booked to open at the Broad Street Theatre Jan. 18.

Francis Wilson, in Erminia, is in his second week at the Chestnut Street Theatre, and is playing to increasing business. The Prince of Pilsen follows Jan. 11. Frank Daniels 25.

Annie Russell is in her third and final week at the Broad Street Theatre, presenting Mice and Men. Maxine Elliott, in Her Own Way, opens Jan. 4 for two weeks.

Ben Hur opened to-night at the Chestnut Street Opera House for a two weeks' engagement. It certainly is on the decline when a show of patronage must be made by aid of the "benefit racket." Forbes Robertson and Gertrude Elliott, in The Light That Failed, Jan. 11. William Faversham Jan. 25.

At the Walnut Street Theatre Chauncey Olcott, with his latest offering, Terence, is in his second and last week. The attraction appeals to theatregoers that are easily pleased and enjoy this style of entertainment. The bookings here are not particularly brilliant. Effie Shannon and Herbert Kelcey, in Sherlock Holmes, Jan. 4. Ulysses 11, for two weeks.

The Good Old Summer Time, with George Evans, Conroy and McDonald, Danny Williams, Dorothy La Mar, and an immense chorus contingent, with brilliant stage surroundings is the attraction this week at the Auditorium. There is a lot of bright music, and the play is full of life and fun. A large audience greeted the company. Little Gabriel, in Buster Brown, Jan. 4. Eugenie Blair Jan. 11.

The Grand Opera House, under the excellent management of G. A. Wegefarth, is doing a splendid business, and one of the few theatres that is successful this season. Stair and Havlin have furnished a good array of attractions, and the popular prices are in favor with the public. Whitney's big production of The Show Girl is the bill for week, with a large cast headed by Stella Mayhew, Fred. Truesdale, Ada St. Clair, Josephine Flood, Three Faust Sisters, and a pretty chorus. It is a show that pleases the masses and attracts large patronage. Eugenie Blair, in Zasa, Jan. 4. The Good Old Summer Time 11. Under Southern Skies 18. Princess Chic 25.

A Midnight Marriage, with Florence Bindley, is the bill this week at the Park Theatre. Al. H. Wilson follows Jan. 4. Quincy Adams Sawyer follows 11, for three weeks.

A Desperate Chance, one of Theodore Kremer's popular melodramas, continues to hold a strong claim on amusement seekers, as shown to-night at the National Theatre, with equal prospects for the entire week. It is an exciting drama, full of sensations, and is well staged. Arrah-na-Pogue, Jan. 4.

A Fight for Millions is the week's attraction at the Star Theatre, opening to good patronage. There are plenty of thrilling incidents and pretty and realistic scenic effects. Carrie Nation in The Heart of a Hero, Jan. 4.

Mamie Fleming, a big local favorite, is at the Kensington Theatre this week in Yankee Bess, in which many specialties are introduced. Business is good and constantly improving.

Alphonse and Gaston is the opening at the People's Theatre for the week, with the Power Brothers, Dan Mason, Frank Base, Harry H. Watson, Beardley Sisters, and Nita Abbott in the cast. The prospects are for excellent patronage. A Wayward Son, Jan. 4.

The New Columbia Theatre, with Selwyn and Company as lessees, M. S. Schlesinger manager. Stair and Havlin booking agents, inaugurated its season to-night with the popular Edward Harrigan, who is again under the personal management of the veteran Mart W. Hanley, in his original creation of Old Lavender. The bill attracted a big house. On the Stroke of Twelve, week of Jan. 4. Popular prices, 10 to 50 cents, will be maintained throughout the season. A new feature to attract patronage has been introduced here. To the lady having collected the greatest number of reserved seat coupons between the opening date of the house, Dec. 28, and Feb. 1, a $20 gold piece will be given, and to the one having the second highest number a $10 gold piece. The management will during the month of February offer a piano as an inducement to coupon collectors. Every month valuable prizes will be given away to the lady patrons.

The Empire Theatre, at Frankford, in the suburbs, remains closed and its future career is in a state of uncertainty.

Forepaugh's Theatre Stock company is giving a strong representation of the popular melodrama, A Great Temptation, this week, in which George Barbier and Caroline Franklin head the cast. Arthur Maitland, late of the Carrie Radcliffe Stock company, has joined the organization to play juvenile leads. Dangerous Women, Jan. 4.

Miller and Kaufman, the managers of Forepaugh's Theatre, received a royal present from their organization in the shape of a large silver vase, the occasion being the annual banquet from the managers to the company, held after the evening performance, Dec. 26.

Darcy and Speck's Stock company, at the Standard Theatre appears for the week in a new Civil War drama entitled A Daughter of the South, from the pen of Justice Adams. The plot is interesting, full of military situations and thrilling climaxes. Mattie Choate and George Arvine, who enact the leading roles, are prime favorites. Man's Enemy, Jan. 4.

The German Stock company, at the Arch Street Theatre, appear in a splendid performance for New Year's week. Ehrliche Arbeit, The Man in the Moon, Kyritz-Pyritz, Trumpeter von Sackingen, Faust's Hanskneppchen, and Auf Strafer-laub, mean hard and laborious work for the talented company.

Dumont's Minstrels, at the Eleventh Street Opera House, continue with their Christmas programme, distributing candies and toys at the matinees, of which there will be four this week in place of the usual two. Holiday business here unusually good.

Bostock's Animal Show, at the Palace Exchange, is now making money. It is liberally advertised and the attractions offered are worthy of attention and patronage. La Belle S. Elica and her group of lions, Bobby Mack and comedy circus, Arnoldo with his leopards, Azulina and trained bears, George Hartzell, Ora Cecil, Captain Laruse, Peter W. Barlow's elephants, the baby lions, comprise the special features.

Heinrich Conreid's Metropolitan Opera company will inaugurate his Philadelphia season of twelve nights and two matinees at the Academy of Music, Dec. 29, with Rigoletto, the cast being identical with its New York representation. This will be a great society event, as all the boxes have been sold for the season and there has been a large subscription for single seats. One opera only will be given weekly.

Walter Damrosch in Wagner lectures and piano recitals gives six entertainments at Association Hall, Jan. 5, 8, 12, 15, 19, 22. The last two lectures will be on Parsifal.

S. FERNBERGER.

ST. LOUIS.

Old and New Offerings for the Week—News Notes of the Theatres.

(Special to The Mirror.)

ST. LOUIS, Dec. 28.

The Sultan of Sulu, which opened the Olympic season last year, returned to this popular house as a New Year's week offering. Sam Collins, in his excellent impersonation of Kiram, scored a big hit. The cast remains practically the same as on the last visit here, with the exception of Frank Moulan and Maude Lillian Berri, who is succeeded by Cheridah Simpson. Viola Allen, in Twelfth Night, will follow.

Ezra Kendall returned to town last night, appearing at the Century in The Vinegar Buyer, which was seen at the Olympic last season. In the support are C. H. Crosby, Frank A. Lyon, Ralph Dean, Roy Fairchild, John D. Garrick, Harry Hanlon, Frank A. Howson, Jr., Helen Salinger, Lottie Alter, Lucille La Verne, and June Mathais. The Four Cohans next Sunday.

York State Folks, which has always played to capacity at the Grand, returned there yesterday afternoon, and was royally received by a crowded house of old friends. The original cast, with the exception of Ernest Lamson, including Roy L.

Royce as Uncle Myron and James Lackaye as Simon Peter, remains with Fred. Wright's wonderful breadwinner. Nat M. Wills underlined.

The Minister's Daughters, which was among the popular offerings at the Imperial last season, returned to Manager Russell's popular house Sunday matinee. Search Light of a Great City next.

Ben Hendricks, the Swedish character comedian, is giving us Ole Olson at the Crawford this week. The Convict's Daughter next Sunday.

The Desperate Lord Barrington, a new melodrama, had its initial production at Havlin's Sunday afternoon. Victory Bateman and Oscar Dane head the company.

The Merry Maiden Burlesquers is the Standard attraction. The new attraction includes the farces, Mr. Bugg's Busy Day, An Operatic Rehearsal, and the usual vaudeville programme. On the olio are Nellie Hanley, the Hlotta, Duffin and Redcay's company of gymnasts, Sam Rice and Sheppard Kamp, the Johnson Trio, and Alice Leslie. London Belles next frolic.

Christmas for the patrons of the Choral-Symphony Society closed with that greatest of all Christmas works, "The Messiah," at the Odeon. It is undoubtedly safe to say that never in the history of this popular organization has "The Messiah" received so fine a rendition as that which was given Christmas night. Considerable interest was manifested by musicians in the first appearance of Mrs. Katherine Nichols, of Boston, a contralto of international reputation.

It is doubtful if any attraction ever played to such large business during Christmas week as did Marie Cahill in Nancy Brown at the Century. Miss Cahill made a pronounced hit, and greatly pleased the large audiences. The local critics, without exception, grew very enthusiastic over her, and gave her the best notices of any star visiting here this season.

Otis Skinner mourns the loss of about $500 worth of wearing apparel and jewelry, which were stolen from his room at the Planters' Tuesday night while Mr. Skinner was appearing with Miss Rehan at the Olympic in The School for Scandal.

Maude Williams, prima donna of King Dodo, was visiting friends here last week.

Just after the curtain fell on the last act of Nancy Brown at the Century Thursday night a handsome loving cup was presented to Daniel V. Arthur and his wife, Marie Cahill, by the members and staff of the company. The presentation speech was made by Manager Edward W. Dunn, who said it was the wish of the company to express their regard for Miss Cahill, not only as a true artist, but as a sweet and lovely woman, and of Mr. Arthur as a man and a friend. Miss Cahill was much affected, and as all turned to her at the close of Mr. Dunn's talk the tears rose to her eyes, and she could only say that she wanted to go home. Mr. Arthur then answered for both, and told the company of the gratitude of both himself and wife. The cup, which is a large one, mounted upon a pedestal, is of silver and of most artistic design. It has three handles, and has engraved upon it the names of the fifty-two members of the company. There is also an inscription expressing Christmas greetings.

Associated with Mr. Crawford in the new syndicate are the following members of the present Crawford syndicate: F. C. Zehrung, of Lincoln, Neb.; C. U. Philley, of St. Joseph, Mo., and O. T. Crawford, of St. Louis. The new company will be known as the Odeon Amusement Syndicate and will be incorporated. Mr. Crawford said of the deal for the Odeon: "I have been negotiating for some time for the building, as I believe it to be, in many respects, the best arranged and best located auditorium in the city. There is no other stage here so well adapted for large productions, it being 55 x 100 feet, with a height of over 80 feet. It will be no longer conducted as a music and lecture hall, but will run as a first-class theatre. I am not prepared to say just what our World's Fair production will be, but several big producers are after it. We will proceed without delay to book the highest class attractions for 1904-1905, and St. Louis will have a first-class West End theatre. The Odeon seats 2,000, and this can be increased to 2,500." The making of a playhouse out of the Odeon marks the passing of what has been endearingly called "the home of music and opera in St. Louis." This was the conception of the owners when the house was opened in November, 1890. It was designed that it should replace the old music hall in the Exposition Building, and become the permanent abode of opera and concerts. At the end of the first season the Odeon had gained a national reputation. It was predicted that its beauty and perfect acoustic properties would make it a source of pride to St. Louis as a hall of music for many years to come. Nordica, Kubelik, Paderewski, Shumann-Heink and other artists of equal fame have stated that it was the most perfect hall in which they have ever appeared. Last season every first-class band and orchestra touring the country was heard there, including Sousa, Strauss, Innes, Theodore Thomas, Creatore and Weil. Lester M. Crawford, head of the new enterprise, is a newcomer among St. Louis theatrical managers. At the beginning of this season he leased the old Germania, or Fourteenth Street Theatre, changed its name to the Crawford, opened it in August at popular prices, and has made it a paying proposition, contrary to expectations. His syndicate was organized five years ago. It has houses in St. Joseph, Springfield and Joplin, Mo.; Topeka, Wichita and Pittsburg, Kan.; Lincoln, Neb., and other places—sixteen theatres in all. Mr. Crawford has been in the theatrical business for twenty-six years, starting in Topeka. He was born in Ohio 58 years ago, went to Kansas in 1859, when a boy, and learned the printer's trade.

J. A. NORTON.

WASHINGTON.

Henry Irving—The Tenderfoot—Princess Chic—Saved From the Sea—Gossip.

(Special to The Mirror.)

WASHINGTON, Dec. 28.

The appearance of Henry Irving and his English company, which opened to-night at the New National Theatre, indicates in the crowded attendance the extreme cordiality of the welcome. To-night's admirably presented double bill was Waterloo and The Bells, which will be repeated on Thursday night. Louis XI will be given Tuesday and Saturday. Merchant of Venice, Wednesday night and Saturday matinee, with Dante as the New Year's night offering. There will be but one matinee. Three Little Maids is the following announcement.

A double hit may be recorded to-night for The Tenderfoot and Richard Carle, the former a musical comedy of thorough enjoyment, the latter a comedian of rare amusing qualities. A crowded house at the Columbia Theatre greeted them. A perfect support includes Henry Norman, Edmund Stanley, Charles Wayne, William B. Rock, Henry L. Austin, Daniel Moyles, Bertha Davis, Margaret Sayre, Agnes Paul, Hortense Mazurette, Lucille Adams, Anna Conley, Louise Gardner, and Ethel Johnson. Denman Thompson in The Old Homestead comes next.

The New Year's week attraction at the Lafayette Square Opera House, which opened to a large and appreciative audience, is Manager John P. Slocum's complete reproduction of the popular opera, Princess Chic, which had its premiere at this house. Vera Michelena is the young operatic star, and in the title-role scored a distinct success. She is the talented daughter of a talented father, Fernando Michelena, leading tenor for many seasons of the Emma Abbott Grand Opera company. Forest Huff, John S. Bartlett, Thomas C. Leary, Harry Lane, George Thomas, Beatrice Bronte, and Elfreda Busing were well liked. Under Southern Skies follows.

Thomas E. Shea, the melodramatic actor—none better or more popular with a Washington audience—commands an overflowing house at the Academy of Music to-night, where the opening bill is The Bells. Dr. Jekyll and Mr. Hyde, The Fool's Revenge, The Man-o'-War's Man, and The Pledge of Honor will be given during the week's engagement. The Volunteer Organist is next week's underline.

Saved from the Sea, with the clever actress, Laura Hurlburt, as Nancy Ellington, supported by a capable company, won approval from two large audiences on the week's commencement today. A Hidden Crime follows.

The presentation by the Choral Society, Sunday night, of Handel's masterpiece, The Messiah, one of its best efforts, packed and jammed Chase's Theatre. The soloists included Ericsson Bushnell, basso; Dr. Ion Jackson, tenor; Anito Rio, soprano, and Janet Spencer, alto.

Izetta Jewell succeeded Corrie Lamont as leading lady of the Richard Buhler Paul Revere company, Wednesday night, at the Lafayette Square, in the character of Elizabeth Meade. It was like turning over a new leaf. Miss Jewell's artistic and talented impersonation lifted the part to the prominence it fully merited.

Dr. Franklyn T. Howe has returned from his trip to Europe. He left his two daughters, Mary Helen and Marie Angela, who accompanied him abroad, at Nice, where they will remain for the Winter, fulfilling professional engagements.

Next Sunday night, at the Columbia Theatre, the Washington Symphony Orchestra will inaugurate a season of popular Sunday night concerts, under Reginald De Koven's directorship.

Manager Joseph E. Luckett, of the Columbia Theatre, completed negotiations last week with Edwin Arden, leading man of the Eleanor Robeon Merely Mary Ann company, to again head a Summer stock company at the Columbia, for a six or eight weeks' season, commencing in May. The Soldier of Fortune, A Gilded Fool, The Middleman, A Messenger from Mars, The Way to Win a Woman, and The Tyranny of Tears are the present selections for the season's presentations.

Geoffrey Stein is visiting his home for the holidays. This young and versatile actor is fast developing into a brilliant sketch writer and playwright.

Katie V. Wilson announces the appearance of Madame Sembrich in concert, at the New National, Jan. 14.

Fanny Rice spent Christmas week with friends in this city, resuming her tour to-night in Memphis.

JOHN T. WARDE.

BALTIMORE.

Harriet's Honeymoon is Liked—Other Offerings of the Week.

(Special to The Mirror.)

BALTIMORE, Dec. 28.

Continuous merriment with an underline of pretty sentiment marks Harriett's Honeymoon, the new comedy of modern life, by Leo Ditrichstein, which was presented by Mary Mannering and a competent company at Ford's Grand Opera House this evening. The character of Harriet Baird was rendered charmingly by Miss Mannering. Arthur Byron as Elliott Baird, her husband, gave a forceful interpretation to a somewhat difficult role. The company afforded excellent support, and the general effect was most pleasing. The attraction for next week will be The Tenderfoot.

Percy Haswell was seen as Jane, in the amusing comedy of that name, at Chase's Theatre. An excellent opportunity was afforded her to show her versatility, and she availed herself of it in a manner entirely satisfactory to her audience. Eugene Ormonde as Shackleton gave fine support. The other members of the cast, one and all, contributed to bring about an interesting performance. Among those appearing were Alice Butler, Viola Burton, Agnes Everett, Charles A. Gay, and Frank Craven. The play selected for presentation next week is The Man from Mexico.

A Chinese Honeymoon is presented by the "No. 1" (without mentioning the changes) company at the Academy of Music.

Heart's Adrift is the title of the melodrama presented at the Holliday Street. It is presented by a competent company, and is well staged. The underline is Maude Adams in The Pretty Sister of Jose.

The Heart of Chicago, a sensational melodrama, by Lincoln J. Carter, holds the stage of the Bijou. It is realistically presented by a satisfactory cast. Next week, Saved from the Sea.

The play at the Oriole this week is Perils of a Great City. It is presented by George Fawcett's Stock company. In the cast are Walter R. Seymour, Regan Hughston, Marion Barney, Lloyd B. Carleton, Molly Brady, George Schraeder and Francis Fraunholz. The play is well staged, and a good performance is being given. Next week, Hazel Kirke.

Manager James L. Kernan's Own Vaudeville company is the attraction at the Maryland Theatre this week. It comprises ten star acts, and is, without exception, one of the very best olio bills presented to our theatregoers for years. At the close of the week it will give place to The Princess Chic.

Marion Barney, of the Oriole Stock company, does a very clever specialty this week in Peril's of a Great City. It evidences her cleverness.

Sergeant Kitty, with Virginia Earle, enjoyed an excellent week's business at Ford's Grand Opera House, closing Saturday night.

The employees of the Academy of Music presented Manager M. J. Lehmeyer with a traveling bag as a Christmas gift. The selection of the gift was somewhat suggestive.

The Ninety and Nine will be presented next week at the Lyric. The company will be headed by Frederick Hartley and Marion Ballou.

Handel's "Messiah" was well rendered by the Oratorio Society at the Lyric this afternoon. The soloists were L. Louise Combs, soprano; Lucie Tucker, contralto; Clarence B. Shirley, tenor, and Frederick Martin, basso.

The Kneisel Quartette, with Harold Randolph, will be heard in concert at Peabody Hall Jan. 2.

The attractions coming to Ford's are: The Earl of Pawtucket Jan. 11. Maxine Elliott Jan. 18. Forbes Robertson and Gertrude Elliott, in The Light That Failed, Jan. 28.

Thomas A. Wise scored a success in supporting Mary Mannering at Ford's to-night. His interpretation of the character of the stupid German Inspector of Police was very amusing.

HAROLD RUTLEDGE.

PITTSBURGH.

Business Improves After Christmas—The Plays of the Week—Amusement Notes.

(Special to The Mirror.)

PITTSBURGH, Dec. 28.

The Christmas shopping now being over, the people are again attracted toward the theatres, and have a good selection of plays this week from which to choose.

The Christmas pantomime, Babes in the Wood, began its second week this afternoon and evening, and the Grand held good sized audiences at both performances. Last week this elaborate production was quite raw at the start, but gradually showed improvement as the week progressed. The story is the least part of the whole; in short, it is the scenery, lighting effects and handsomely costumed ballet and supernumeraries that form the attraction.

The Bijou has an exceptionally good entertainment in the musical comedy Girls Will Be Girls, and both of to-day's performances were largely attended. Al. Leach and the Three Rosebuds head a large and capable company, while the staging of the piece is very pleasing in every way. Ugh! A Desperate Chance will follow next week.

Out in the East End the Empire has a strong play in that of Tess of the D'Urbervilles, and to-night's audience is one of good size. Rebecca Warren in the title-role heads the cast, which is made up of players who lend her good support, and the mounting of the play is complete. Holty Toity will come next week.

The Duquesne Theatre returned to the legitimate line to-night. The Crisis is the attraction, with Isabel Irving and a good supporting company. James K. Hackett is the underline.

Nat C. Goodwin in My Wife's Husbands is at the Nixon for the week, with The Prince of Pilsen for next week.

At the Alvin is The Silver Slipper, to be followed by Forbes Robertson the coming week.

Ned Wayburn's Minstrel Misses head an excellent vaudeville bill at the Avenue for the week, and to-night the house is well filled.

Harry Williams' Academy has its usual burlesque company.

Victor Herbert arranged a most excellent programme for last Friday night for the Pittsburgh Orchestra, and the large audience present seemed thoroughly delighted with it at Carnegie Music Hall. Von Kunit's violin solos were captivating, winning great plaudits.

Emil O. Wolff, as has been his custom at Yule time, had a splendid musical programme for his well-known Bijou orchestra last week. The Brass Quintette, composed of Messrs. Comley, Markwort, Hennig, Montgomery and Payson, rendered "The Heavens Are Telling," arranged by Hennig, and won much applause, as did also the orchestra's descriptive fantasy, "Christmas at the Forge," with John Dougherty and his "Electric Anvil" effect.

ALBERT S. L. HEWES.

CINCINNATI.

The Man from Blankley's—The Sultan of Sulu—Kellar—The Christian.

(Special to The Mirror.)

CINCINNATI, Dec. 28.

Charles Hawtrey made his first appearance in Cincinnati to-night at the Grand, and was welcomed by a large and fashionable audience. The play was The Man from Blankley's, and it was received with every evidence of enthusiastic approval. In the title-role Mr. Hawtrey proved himself a polished and versatile comedian. Mrs. Leslie Carter follows Jan. 4. Mr. Blue Beard, Jan. 11, for two weeks.

The Sultan of Sulu closed a week of enormous business at the Grand 26, the theatre being almost completely filled even on the nights immediately preceding Christmas, and Sam Collins, Cheridah Simpson, Gertrude Quinlan, and other members of the company made themselves great favorites.

After an absence of three years Magician Harry Kellar returned to this city yesterday and appeared at the Walnut before large audiences, whom he mystified and delighted as of old. Mr. Kellar is without a peer among present day magicians, and his local reputation has not diminished during his long absence, as is abundantly evidenced by the heavy advance sale.

Der Heuttenbeeltzer, a dramatization of one of George Ohnet's strongest tales, was played by the German Theatre company last night. All the characters were in new hands, the play not having been given here before for a long time. Especially meritorious work was done by Otto Ernst Schmidt and Clairette Claire in the leading roles.

Hall Caine's strongest play, The Christian, was brought to the Lyceum yesterday by one of the best companies that has visited that house in a long time, and repeated the success it had achieved in the higher priced houses. Bianca West was an eminently satisfactory Glory Quayle, and Lionel Adams a manly and convincing John Storm.

McFadden's Row of Flats came back to Heuck's yesterday for its annual engagement. A large number of new specialties have been introduced this season, and among the prominent performers were Teddie Simonds, Gertie De Milt, Ada Boshel, and the Exposition Four.

H. A. SUTTON.

GOSSIP.

Arline Fort has resigned from R. G. Crearin's Sign of the Cross company.

Broadhurst and Currie have disposed of their interest in the Mr. Jolly of Joliet company to Edward Garvie and H. A. Wickham, who will fill all contracts made by Broadhurst and Currie.

Dave Nowlin was too ill to appear last week in Peck and His Mother-in-Law Abroad, at the Park Theatre, Brooklyn.

By a vote of eighteen to three, the directors of the Brooklyn Academy of Music, which was burned to the ground a month ago, decided last week not to rebuild on the old Montague Street site. A new Academy on a new site will be built.

The Yankee Consul, which was to follow The County Chairman at Wallack's, will not be seen there this season, as the second named play will run the season out.

England's Lord Chamberlain will not permit Dorothy Vernon of Haddon Hall to be produced in England until it has been "expurgated"—*i.e.*, objectionable passages relating to royalty cut out.

Corse Payton's Lee Avenue Theatre in Brooklyn will be given over to David Belasco for a week early in January, when The Darling of the Gods will be presented in its entirety.

Anna Buckley, who plays the part of the country girl so naturally in The County Chairman, at Wallack's, suddenly lost her voice last Tuesday night, nearly bringing disaster upon everybody in the house. It was found behind the scenes, in a few minutes, intact, and the play went merrily on.

Herbert Standing was engaged last week to play Burgess, in Candida, at the Madison Square Theatre matinees of that play, replacing Herbert Carr. The part is supposed to have been written for Mr. Standing.

The Shuberts and Aubrey Boucicault have parted company.

Kyrle Bellew fell on his head, one night last week, in his fall down the stairs, in The Sacrament of Judas, and was picked up almost unconscious. A doctor in the audience attended to his injuries, and he played the performance out.

Owing to the illness of her husband, Clara Bloodgood was obliged to leave her company recently and come East. Her part in The Girl with the Green Eyes is being successfully played during her absence by Edith Shayne.

A daughter was born to Mr. and Mrs. Charles Vaughan on Dec. 17.

Joseph W. Smith resigned from the Grau Opera company in Freeport, Ill., Dec. 17.

Victor Mapes, author of Captain Barrington, is a contributor to the January number of the *Popular Magazine*.

The Major Lady, a play by Fiddes M. Page and Frank H. Hallo, may be produced next season.

Marguerite Keeler, of the Mason-Keeler company, is in the City Hospital at Rochester, where she is recovering from a serious operation.

Sydney Grundy's play, The Gypsy, will be produced to-morrow (Wednesday) afternoon at the Garrick. It will be a special matinee.

Buster Brown, of New York *Herald* and Outcault fame, appeared in dramatic shape in Albany Dec. 25. Little Gabriel played Buster and George Ali, an English animal impersonator, Tige. There were forty girls in the chorus.

A burning Christmas tree, at 152 Livingston street, Brooklyn, opposite to the Bijou Theatre, Christmas night attracted thousands, who thought the theatre was afire. Very little damage was done.

Inez Barlowe has been compelled to resign from the Arizona road company and return to New York to have an operation performed on her throat.

Winifred Carter last week, in Washington, successfully assumed at a few hours' notice the part of Fifi, in The Chinese Honeymoon, succeeding Katie Barry.

Izetta Jewel, after spending a few days in Boston, where she was warmly greeted by many friends, began an engagement in Washington, D. C., on Dec. 21, with Richard Buhler.

Henry Miller accepted last week a play entitled The Garden of Lies, and will produce it before the end of the season. The play is a dramatization by George Broadhurst and Justus Miles Forman of the latter's novel of the same name.

Will D. Burroughs has joined the Boston Ideal Opera company as agent.

LETTER LIST.

Members of the profession are entitled to use The Mirror's post-office facilities. [illegible] receiving or forwarding letters except [illegible] receipt of 10 cts. The [illegible] Letters will be delivered [illegible] written application. Letters [illegible] uncalled for will be returned [illegible] postal cards and newspapers.

WOMEN.

Avis, Imogen, Helen Ashley, Pearl Andrews, May Andrews, Gertrude Anderson, Helen [illegible] Blanch Aldrach.

Baldwin, Kittie, Anna Bergen, Frankie [illegible], Florence Bowden, Kathryn Bloodgood, Mary Boosman, Alice J. O. Beben, Charlotte Burton, Johnston Bennett, Mabel Bardine, Margaret Bourne, Helen Bertram, Miss Jack Boutwell, Minnie T. Brune, Ella Beideni, Carrie Buchanan, Mrs. Frank L. Blaney, Edith Barker.

Curren, Emma H., Mrs. Forbes Curtis, Marion R. Craig, Ray Cox, Nina Carlton, Alice Clark, Violet Curtis, Susie Cluer, Cissie Crepan, Jessie Colton, Katherine Clinton, Mae Crossley, Nina Cunningham, Mrs. John A. V. Charteris.

Day, Anna, Bertha Dowling, Mlle. J. de Gugnan, Ethel Dunbar, Bee Dunbar, Miss B. D. Dunham, Maud Daniel, Anna Dale, Susie Drake, Lucille Dyer, Laura Davis, Lee Davis, Mary Dustan, Gracie De Fay, Dorothy Dane.

Ethredge, Margaret, Mrs. H. Edgerly, Minnie Ellison, Isabelle Echerhard.

Ford, Janet, Sara L. French, Alice French, Isabel Fenton, Amy Fanchonetti.

Gibson, Desse, Grace Griswold, Bessie P. Guard, Mrs. Frank L. Gregory, Ethel Grant, Marion Gardner.

Heger, Marie, Helaine Hadley, Grace Heyer, Reeve Haddon, Ella Harmon, Edith Hutchings, F. J. Homer, Crystal Herne, Louise Hunter, Cora Hummell, Mary L. Holman, Sarah Holmes, Clara Higgins, Florence Haynes, Nellie L. Haskins, Kathryn Hamilton, Hazel M. Hall, Carrie Hatcher, Lillie Hunt.

Kent, Ethel, Josephine C. Kirkwood, Mrs. J. W. Kirk.

Linthicum, Lotta, Mazie Long, Dorothy Lester, Hardie Langdon, Minnie Layton, Jeffrys Lewis, Frances Lafayette, Emmalyn Lackey, Josephine Leslie, Mamie Lorrimer, Lithia Lace, Ruth Lattimore, Mrs. Theo. Lorch, Marion Longfellow, Sylvia Lynden, Mrs. Chas. Lamb.

Millward, Jessie, Mrs. Elmer Melrose, Lillian Montgomery, Mae Montgomery, May Bell Marks, Agnes Milnes, Sylvia Main, Maud Macdonald, Mary MacGregor.

Norman, Gertrude, Margaret Nixon, Maude Napier.

Osgood, Sarah G., Daisy Osborne.

Paul, Agnes, Mary Powers, Vida I. Perrin.

Randolph, Susie, Esther Rujaero, Ella Rock, Gertrude Raymond, Daisy Rudd, Myrtle I. Roberts, Mrs. Carl Rieder, Anna V. Risher, Mrs. Edmund Reardon, Nellie Rockefellow.

Sinnott, Florence, Mabel G. Slocum, Suzzane Seabrooke, Beatrice Sturgis, Viola Sheldon, Lottie Scott, Mrs. W. E. Shran, Agatha Singleton, Mabel Silva, Maud N. Shannon, Lottie Smith, Helen M. Sherwood.

Thorne, Bessie, Mrs. Sam Thall, Mrs. Wm. A. Treeland, Frankie Trumbo, Ollivette Tremayne, Laura Thompson.

Vance, Leta, Irene Vera, Mrs. Wallace Vinas, Clarice Valiette, Grace Vaughn, Mrs. J. van Plummer, May Vann.

Wilkinson, Florence, Bessie Whipps, Yolande Wallace, Agnes S. Wayburn, Margie Wilburn, Bertha Wilson, Alice Wilson, Reta Wilson, Ivy W. Williams, Mrs. Worsnop, Kathryn Wayne, Georgia Warner, Erma Walsh.

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Bernard, Col. H. J., Wesley Barney, Conrad Bodden, Herbert Budd, Fred'k V. Bowers, Chas. W. Burrill, Fred Bowers, Jas. A. Blake, Dan'l E. Bandman, O. H. Butler, H. F. Bartere, Jno. H. Blackwell, G. C. Boniface, Jr., F. A. Brown, Jimmy Burrell, Jos. F. Bannister, Levi Bluestein, O. F. Battalia, F. C. Bartelle, Allmont S. Barkland, Geo. Beane, Chas. Boyd, E. R. Bowling, Eddie Bowers, I. J. Bicknell, Jas. W. Boyd, Chas. Bertram.

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Frankel, Louis, Al. K. Foster, Al. H. Fitz, Jos. Fitzpatrick, Jno. J. Foy, C. B. Fogler, Harry Fisher, Geo. M. Fairchild, J. E. Fancher, W. H. Foster, Alb. Froom, Jno. Flood, H. H. Fiske, W. Fred'k Fair, Jonas Frolisin, David Ferguson, J. C. Fulton, Joe Felan, Wm. Franz, Clarence Fleming.

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Kerns, Walter, Arthur E. Kelly, S. Miller Kent, Bohumiur Kryl, Will Kilroy.

Lardner, Foster, Ralph P. Lewis, Rich'd Lambart, Louis Lora, Joe Lore, Frank Lander, Kenneth Lee, A. S. Lipman, Sam'l Lewis, J. W. Lawrence, H. G. Lonsdale, Edgar Logan, Arthur Lane, Geo. Leonard, Wm. Lennox, Ed Lampman, Hall L. Lawrence, W. L. Lawrence, David Lythgoe, Henri Learock, Wright Lorimer, Leonzo Bros.

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O'Brien, Thos.

Paine, A. H., Louis Pritzkow, D. H. Pingree, Geo. Periolat, Teddy Powell, Louis Powers.

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Waldron, John, Chas. Willard, W. G. Witherspoon, Jack Wheaton, Harry R. Webster, Burt W. Wilson, White Whittlesey, Edw. Wright, Lew Wood, J. M. Washburn, Jr., Milton Woods, Clarence West, Jack Walsky, Edw. A. Well, Frank Wooley, Harry J. Waring, Harry L. Webb, Jno. L. Wooderson, R. E. Weston, Harry Webber, E. C. Wilson, Lou Williams, H. L. Williams.

Young, John E., Bertram Yost.

REGISTERED MATTER.

Gertrude Terry, May Sturgis, Marion Convere, Capt. Jack Sutton, D. H. Hunt, Will Conkling, Edw. N. Clisbee, Wm. Ruge, W. Rhodes, F. A. Demerest.

For Nervous Women

Horsford's Acid Phosphate quiets the the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

THE MOUNTING OF THE STUART MASQUES.

Owing largely to the glowing, periphrastical descriptions of Ben Jonson, one is apt to think of the old court masques more as the product of art magic than as the result of the harmonious labors of poet, painter and musician. At any rate, whatever the reason, the general idea about the system of mounting pursued is very nebulous. Personally, I was much surprised, a year or two ago, to find Mr. William Archer arguing in the pages of *The Magazine of Art* that these dainty, lyrico-pictorial fantasies, so far from requiring a raised stage or a proscenium arch, were all performed on the floor of the banqueting hall. It is only fair to Mr. Archer to say that his impression was derived from the deceptive analogy afforded by an examination of the custom which obtained at the French court before the year 1600.

To clear away the cobwebs of conjecture and get down to the concrete, it is only necessary that one should glance at the accompanying reproductions of some valuable designs for masques by that great artificer, Inigo Jones. Formerly in the possession of the late Mr. Antony Salvin, these sketches have been recently acquired by the Royal Institute of British Architects. My sincere thanks are now due to the Council of that association for permission to give publicity to these treasures in the pages of THE MIRROR.

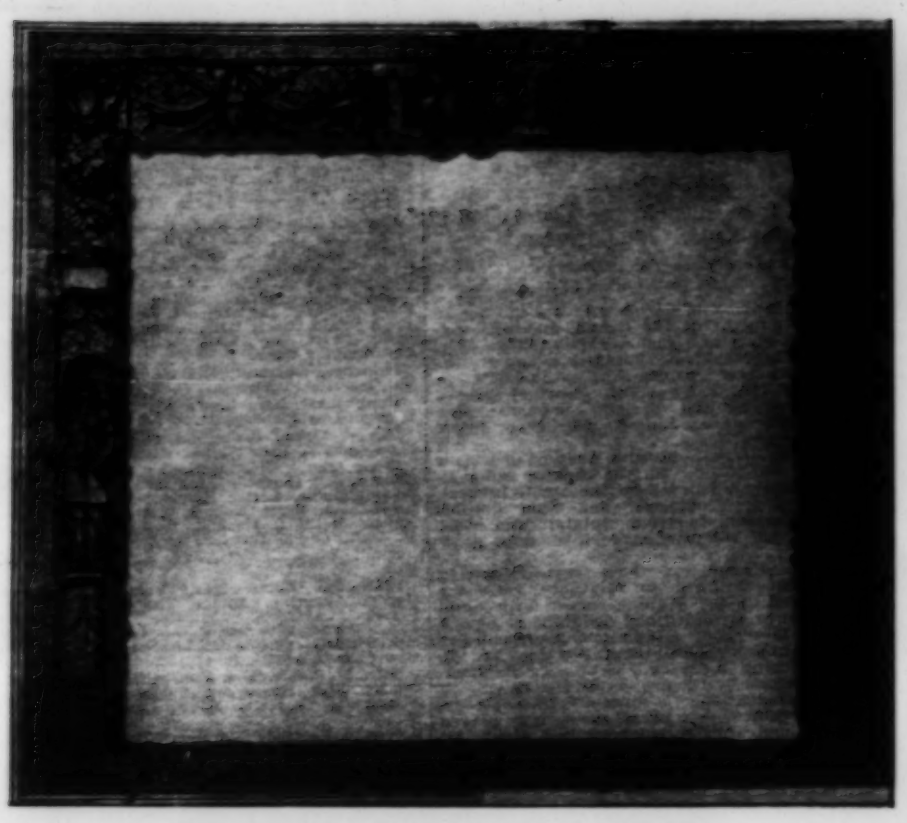
The typical scenically adorned mosque was a luxury that few but kings could afford. Costing anywhere between £5,000 and £20,000, it was rarely seen more than once, certainly never more than twice. During the period indicated by the years 1612-1640, it was customary in mounting these gorgeous entertainments to provide for each a specially designed proscenium, the ornamentation of which dealt allusively with the subject-matter of the masque. This system, it will be noted, was afterward followed by Sir William Davenant in the earlier presentation of his operas, more particularly in the epoch-marking Siege of Rhodes. There can be little doubt that the later Stuart masques, although not to be reckoned in the category of dramatic performances, had a certain measure of influence upon the scenic methods followed in the Restoration theatres.

The deduction rendered permissible by the preliminary descriptions in most of the published masques, that deftly appropriate frontispieces were provided for every production, is amply confirmed by two of the designs recently discovered. Not only this, but owing to Inigo Jones' forethought in specifying for what the more important of his drawings were executed, one is enabled to deal with an exact period and to discuss particular examples. Thus the inscription on my first reproduction, "Front. [lapiece] Serys [? Shirley's] masque, Inns of Court ,1633," conveys the impression that the design was made for The Triumph of Peace, as performed at Whitehall on Feb. 3, 1633-4; and a reference to the first edition of the masque confirms that idea. Than this, few English court entertainments have greater historical interest. Not very many months previously, one Prynne, a member of Lincoln's Inn, had written a treatise against the stage, called "Histriomastix," in which he bluntly aspersed the characters of all women players. Owing to the circumstance that the English theatres had not as yet resorted to the employment of actresses and to the unfortunate coincidence that the book came out the very morning after the Queen and her ladies had acted in the court pastoral of The Shepherd's Paradise, the obnoxious passage was taken as a direct reflection upon her Majesty. There was a hollow mockery of a trial, and poor Prynne was sentenced to a variety of punishments, the most cruel and unjust of which was the loss of his ears. The barbarity of the decree, savoring as it did more of savagery than of a Christian people, only served to draw the attention of the sober-minded to the frivolity and extravagance of the court. The pruning of those ears was among the factors that eventually cost the king his head. Even the masques might figure in the schedule, for the periodical emulation at Whitehall of the luxurious habits of the courts of France, Florence and Savoy ran the King into debt and led to insufferable taxation. Be that as it may, the honorable members of the four Inns of Court were not in accord with the pronouncements of their maltreated brother, and to emphasize their disapproval of his dicta they commissioned James Shirley, dramatist, of Grays Inn, to write for them a masque for performance before the court. The result was The Triumph of Peace, plus an expenditure of £21,000. Money in those days had a greater purchasing power than it has now, and in accounting for this extraordinary outlay one must remember that the indoor entertainment at Whitehall was preceded by a magnificent public pageant, in which about two hundred members of the Inns of Court participated. The procession started early in the evening from Ely House, Holborn, and proceeding by way of Chancery Lane, made its way to Whitehall. It consisted for the most part of a number of mounted cavaliers, attended by pages and torchbearers, and followed by trumpeters and truncheon men. At the rear of the procession came four triumphal chariots, each drawn by four horses, and in these "were mounted the grand Masquers, one of the foure houses in every Chariot, seated within a half Ovall, with a glorious canopy over their heads, all bordered with silver fringe, and beautified with Plumes of Feathers on the top." Still quoting from the printed copy of the masque, I find that the four great chariots (there were one or two smaller ones) were "all after the Roman forme, adorn'd with much embossed and carved workes, and each of them wrought with silver, and his severall colour. They were mounted on carriages, the Spring trees, Pole and Axle-trees, the Charioters seate, standers, wheels, with the fellyes, spokes and naves all wrought with silver and their severall colour." Whitelocke, who was one of the council superintending the whole, tells us in his "Memorials" that there was much dispute between the masquers of the four Inns on the point of precedency, and to cut the Gordian knot it was decided that the chariots should be of the Roman triumphal kind, all designed and ornamented alike, but each with distinctive coloring. The seats were made of "an Oval form in the back end of the Chariot, so that there was no precedence in them, and the faces of all that sat in them might be seen together." It may be thought that I have dwelt somewhat unduly on these details, but it so happens that Inigo Jones' superb design for the chariots is preserved in the Salvin collection. In reproducing it here, I may say that it is uninscribed and that the responsibilities of its identification rest entirely upon me.

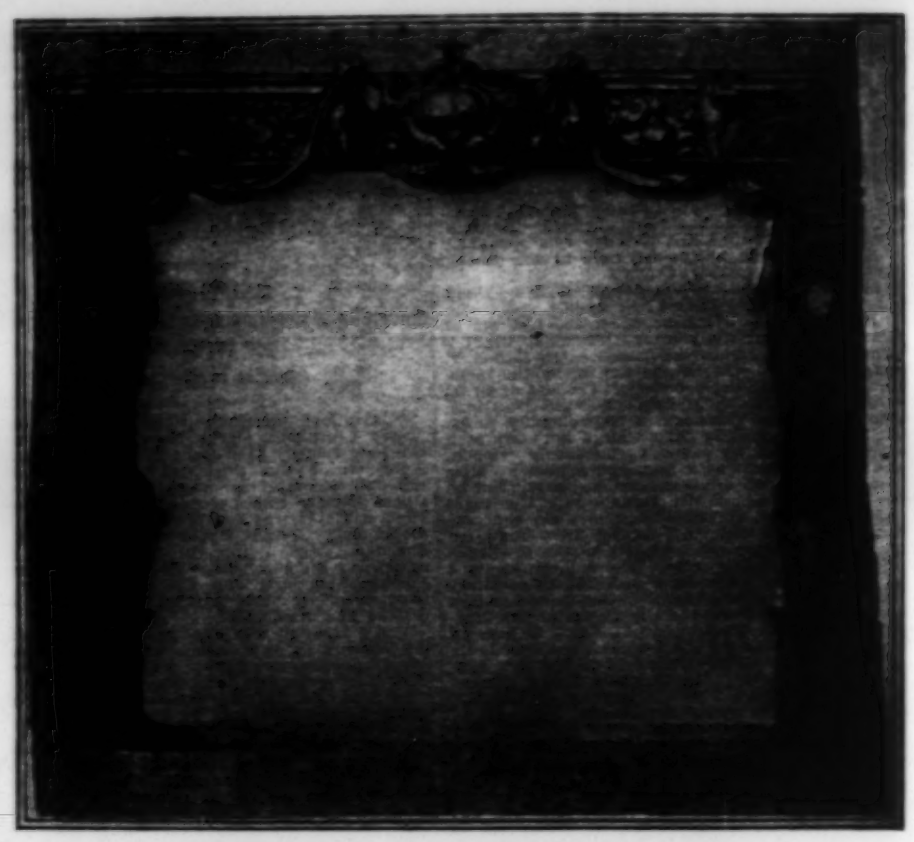
The masquers and their retinue having arrived at Whitehall, it is time now to speak of the gorgeous frame which surrounded the scene. In reading the following description from the book of the masque printed in 1633-54, it will be profitable to compare with it Jones' design for the proscenium:

"The border of the front and sides that enclosed all the Scaene had first a ground of Arborworke enter-mixt with loose branches and leaves. Hieroglyphicks of Peace, Justice, and Law."

It should be noted that one important feature of the stage front, referred to in the book, is lacking in the design. We are told that the basement "was painted in rusticke worke," and that in the middle was a "descent of staires in two branches landing into the roome." This particular design has at some time or other been cut in two, probably for working purposes, and it may be that the lower portion is missing. I am more inclined to believe, however, that Inigo Jones did not trouble to indicate these proscenium steps, as they were regular and very requisite features of all scenically mounted masques. Their common use (obscurely alluded to in Bacon's famous essay on masques), serves to bring home to us the fact that the later Stuart masque, although partaking of the nature of the primitive opera and ballet, was essentially undramatic. So far from being a stage play, it was not even a living picture, confined within the limits of a frame, for the floor of the hall was, in a sense, as much "the scene" as the more appropriately adorned stage. A pithy description of the masque at almost any save the very earliest period of its history would be "a lyrical fantasy, with terpsichorean and pictorial adjuncts." It should never be forgotten—although authorities like Professor Dowden frequently overlook the fact—that while all the characters in the Stuart masques made their entrances and their exits strictly within stage bounds, none of the many elaborate dances were ever executed anywhere except on the floor of the hall. There, too, many a pretty speech had to be delivered, more particularly, as was frequently the case, when a neatly turned compliment had to be paid to the Royal spectators, seated on their dais, or "State," as it was called, at the back. It will be readily conceived that under these conditions some means of communication had to be provided between stage and floor.



Proscenium Front for The Triumph of Peace, 1634.



Proscenium Front for The Temple of Love, 1635.

At the time when Inigo Jones executed the design of which my third illustration is a copy, the masque for which it was made had not been endowed with the graceful title by which it was to be known to future generations. It is inscribed "For the Queenes Basque of Indiands, 1634," but it portrays for us the proscenium front provided for Davenant's Temple of Love, as given at Whitehall by the Queen and her ladies on Shrove Tuesday, Feb. 18, 1634-5. This can easily be seen by comparing the various features of the design with the following passage, quoted from the book of "The Temple of Love," as first printed in 1634-5:

"At the lower end of the Banquetting house, opposite to the State, was a Stage of six foot high, and on that was raised an Ornament of

Inigo Jones' Design for the Triumphal Chariots, 1634.

Design by Inigo Jones for a Scene.

and in this was two Niches and in them two great figures standing in easy postures, in their naturall colors, and much bigger than the life; the one attired after the Grecian manner held in one hand a Scepter, and in the other a Scrowle, and a picked antique crowne on his head, his curasse was of Gold richly enchased, his robe Blue and Silver, his arms and thighs bare with buskinds enricht with ornaments of Gold, his browne locks long and curled, his Beard thicke, but not long, and his face was of a grave and Joviall aspect. This figure stood on a round pedestal fained of white Marble, enricht with severall carvings; above this in a compartiment of Gold was written *Minos*. The figure on the other side was in a Romane habit, holding a Table in one hand and a Pen in the other, and a white Bend or Diadem about his head, his Robe was crimson and gold, his mantle yellow and Silver, his Buskins watchet trim'd with Silver, his haire and Beard long and white with a venerable aspect, standing likewise on a round Pedestall answerable to the other. And in the Compartiment over him was written *Numa*. Above all this in a proportionate distance hung two great Festons of fruites in colors which served for finishing to these sides. The upper part in manner of a large Freese was adorn'd with severall compartiments with draperies hanging downe, and the ends tied up in knots, with Trophies proper to feasts and triumphs, composed of Masking Vizards and torches. In one of the lesser Compartiments was figured a sharpe sighted eye, and in the other a Golden-yoke. In the midst was a more great and rich compartiment on the sides of which sate naked children in their naturall colors with Silver wings in action of sounding Golden Trumpets, and in this was figured a Caduceus with an Olive-branch, all of which are a new Invention agreeable to the Subject; consisting of Indian Trophies; on the one side upon a basement sate a naked Indian on a whitish Elephant, his legges, short'ning toward the neck of the beast, his tire and bases of severall coloured feathers, representing the Indian Monarchy; on the other side an Asiatique in the habit of an Indian borderer, riding on a Camell; his Turbant and Coat differing from that of the Turkes, ag-

ured for the Asian Monarchy; over these hung shield-like Compartiments: in that over the Indian was painted a Sunne rising, and in the other an halfe Moone; these had for finishing the Capitall of a great Pilliaster, which served as a ground to stick them of, and bore up a large freeze or border with a Coronice. In this over the Indian lay the figure of an old man, with a long white haire and beard, representing the flood *Tigris;* on his head a wreath of Canes and Seage, and leaning upon a great Vrne, out of which runne water, by him in an extravagant posture stood a Tyger.

"At the other end of this freese lay another naked man, representing *Meander,* the famous river of Asia, who likewise had a great silver urne, and by him lay an Unicorne.

"In the midst of this border was fixed a rich Compartiment, behind which was a crimson Drapery, part of it borne up by naked children, tack'd up in severall pleats, and the rest was at each end of the Freese tyed with a great Knot, and from thence hung down in foulds to the bottom of the pedestalls; in the midst of this Compartiment in an Ovall was written *Templum Amoris:* all these figures were in their naturall colours bigger than the life, and the Compartiments of Gold."

Inigo Jones' hasty sketch for a scene in a masque or pastoral unspecified (represented by my final illustration) is none the less interesting because incapable of identification. It bears out what might readily be inferred from a knowledge of Jones' wanderings on the Continent, that inspiration was largely derived from the gorgeous court entertainments of Florence, Ferrara, and Milan. Even its seeming incompleteness indicates this. In Italy as elsewhere there was no such thing as oblique or irregular raking before the year 1690. The scene was practically all expressed on the wings, which were so symmetrically balanced that in designing the features of the one side Inigo Jones satisfactorily indicated both. Curtains were used in all the later masques, but they only did duty at the beginning and at the end. Consequently all the scenic changes were made neatly and expeditiously in full sight of the audience. Much on this score can be learned from an intelligent study of Jones' ground plans and sectional drawings for the scenery in Salmacida Spolia (1640), etc., now preserved among the Lansdowne manuscripts in the British Museum. They show that his wings and flats, all referred to by him as "shutters," were arranged in sets of four or five, and worked in grooves top and bottom. That is to say, there would be four double rows of wings, each row provided with sufficient scenery for four or five changes. At a much earlier period, notably when he mounted the tragedy of Ajax Flagellifer at Oxford in 1605, Jones had followed another Italian system of quick changing, that in which all the scenery was placed on revolving triangular frames, worked in the cellar; but owing to the fact that this system demanded in practice more space than could always be given to it, and to the more serious drawback that it only admitted of three changes, it was quickly abandoned. In the later Stuart masques, Jones' scenery was all ranged along the two sides of an equilateral triangle, of which the base formed the proscenium opening and the apex the vanishing point in the centre of the horizontal line. In accordance with this arrangement the wings jutted out more and more in proportion as they receded; and the farther they went back the shorter they became. Each double row of wings was provided with a border, and as the wings grew shorter so the borders came lower down. Owing to this gradual encroachment at the top and sides very little of the back flat could be seen; in fact, only a space about half the area of the proscenium opening. Widely different, too, from modern principles was the equipment of the borders. These were arranged in two parts, so that they might be pulled off at either end when it was necessary to show one of those descending clouds, freighted with divinities, popular features of all the European court entertainments of the seventeenth century. Trivial as these points appear, they have considerable historical value. Beginning with the Teatro di San Cassiano, of Venice, in 1639, there can be little doubt that all the early Continental theatres of the public order followed the scenic and mechanical principles which had obtained privately.

It will, of course, appear incongruous to many a modern inquirer, just as it did of old to Steevens, that the Elizabethan-Stuart stage should have been lacking in scenic adornment at a time when the masques were mounted with the utmost decorative profusion. But the primitive playhouses were little better than mild elaborations of the temporary open-air scaffolds which had previously been erected in the capacious innyards; and their configuration, as any one can see by looking at the well-known sketch of the old Swan Theatre, precluded the use of scenery. Moreover, the great dramatists of the time were tenacious in maintaining the traditions which stimulated the imagination rather than appealed to the eye. The happy public which feasted upon Shakespeare, Ben Jonson, and Beaumont and Fletcher knew only the opulent splendors of the masque by repute, and desired no change. We of to-day have reason to be thankful for that placidity and to rejoice over the classic meagreness and sobriety of the Elizabethan-Stuart stage.

W. J. LAWRENCE.

A DECREE FOR MRS. HAVERLY.

The Supreme Court has decided the suit brought by Mrs. J. H. Haverly against W. E. Nankeville in favor of the plaintiff, the decree being in effect that no manager can use the name of the late J. H. Haverly in promoting a minstrel company without Mrs. Haverly's consent. The details of this case are well known to MIRROR readers.

MUSIC NOTES.

The third Bagby musical morning was given in the Waldorf-Astoria Dec. 21. Those programmed were Katherine Ruth Heyman, Mrs. Shotwell-Piper, and M. Gilibert.

Theo. Bendix is the composer of the music to Ralph Stuart's new play, By Right of Sword. Mr. Bendix is also writing the music for Robert Edeson's new play, Ranson's Folly.

Clarence Partee announces a unique entertainment, to be given in Carnegie Hall, Jan. 29. It is a mandolin, guitar and banjo concert. The Boston Ideal Club, the Bacon Banjo Quintette, and the most celebrated artists of the guitar, mandolin and banjo will be there.

Jacques Thibaud, the French violinist, who is under the direction of Henry Wolfsohn, gave a second recital in Mendelssohn Hall, Saturday afternoon, assisted by Katherine Heyman, pianist, and André Benoist, accompanist. M. Thibaud emphasized the opinion that he is by far the best violinist that has come to us from the other side for many a day.

Walter Damrosch and the New York Symphony Orchestra gave the final concert of the series at the West End Theatre, Sunday evening.

The Kneisel Quartette gave a concert in Mendelssohn Hall, Dec. 22. Two new songs, composed by Martin Loeffler and sung by Susan Metcalfe, were heartily received.

Lillian Blauvelt arrived on the *Kronprinz Wilhelm,* Wednesday. After a number of important concert engagements in the East, she starts on a tour that will extend to the coast.

Nordica denies any connection with the much advertised musical scholarship, except to say that she gave Giacomo Minkowski permission to use her name in advertising the offer.

COMPANIES CLOSING.

May Hillman company at Auburn, N. Y., on Dec. 19.

Lizzie Evans in At Cozy Corners closed at Norfolk, Va., Dec. 19.

The Zig Zag Alley Company, Dec. 26, at Lancaster, Pa.

The Beggar Prince Opera company, Clarence M. Parker, manager.

The Scout's Revenge company will close its season on Jan. 6.

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*

MERELY MARY ANN.....Garden.
GLAD OF IT.....Savoy.
THE OTHER GIRL.....Criterion.
THE GYPSY.....Garrick.
LOS VON MANNE.....Irving Place.
PAUL REVERE.....Metropolis.

Metropolitan—Parsifal.

Music-drama in three acts by Richard Wagner. Produced Dec. 24.

Kundry	Milka Ternina
Parsifal	Alois Burgstaller
Amfortas	Anton Van Rooy
Gurnemanz	Robert Blass
Titurel	Marcel Journet
Klingsor	Otto Goritz
First Esquire	Miss Moran
Second Esquire	Miss Braendle
Third Esquire	Albert Reiss
Fourth Esquire	Mr. Harden
First Knight of the Grail	Mr. Bayer
Second Knight of the Grail	Adolf Muhlmann
A Voice	Louise Homer

On Christmas Eve, at the Metropolitan Opera House, Richard Wagner's last and by many considered his greatest composition, the "sacred festival drama," Parsifal, was presented for the first time in any theatre other than the Wagner Theatre in Bayreuth. The work was originally produced in Bayreuth in 1882; and in the following year Wagner, upon his deathbed, commanded that it should never be presented elsewhere. The wish of the master composer was respected by directors of opera in every land for twenty years. Heinrich Conried, upon assuming the position of director of the Metropolitan Opera House, announced that he would produce Parsifal—and, despite all protest, he kept his promise.

The production of the opera was one of the most spectacular events in the theatrical history of the city. Many hours before the performance began crowds surrounded the doors of the Metropolitan. The first act began at five o'clock and lasted until seven. Then came an intermission of an hour and a half for dinner. The second and third acts occupied the time from then on until nearly midnight. The huge audience represented almost every class of New York society, and it contained many persons who had come from cities near and far especially for the production. The matter of dress—owing to the fact that the performance was first an afternoon and then an evening affair—occasioned considerable anxiety, beforehand, in the public mind. The difficulty was solved, however, in a truly American way. Every one came attired exactly as he or she saw fit.

Putting aside the question of Mr. Conried's right to produce Parsifal, which has aroused much bitter feeling, and also putting aside the question of the morality of the work, which has occasioned much discussion and much ill-grounded rage, it must be said that the opera fell somewhat short of the expectation of the majority. The lack was not in the production, nor in the work of the multitude of singers and instrumentalists, but in the very soul of the work itself. The theme of the legend, sublime and inspiring as it is, does not appeal, when presented on the stage, with the overwhelming force that was looked for. The tremendous passions that surge through Wagner's other operas do not reach their highest point in Parsifal, Religious majesty is there, but ecstasy of human emotion is wanting. The musical structure that the master composer built around his libretto is as a vast and splendid cathedral, awe-inspiring by its magnificence and compelling the most thoughtless to reverence.

To speak individually of the singers would be merely to repeat phrases of admiration and praise. Every role was well sung, and the performance, dramatically, was exceptional. Parsifal will be repeated on Dec. 31, and on Jan. 7, 14 and 21.

Fifty-eighth Street—Deserted at the Altar.

Melodrama in four acts by Pierce Kingsley. Produced Dec. 21.

Frank Creighton	W. E. Butterfield
Paul Darrow	Joseph L. Treacy
Jasper Daubs	Charles W. Young
Bill Dorsey	John H. Smiley
Dave Murdock	Pierce Kingsley
Nuck McCafferty	C. Alexander Taylor
Captain Dean	George Hanson
Rev. Mr. Gulic	Frederick Kyle
The Sexton	Louis Elliott
Smooth Larry	Edward Walker
Foxy	Frank Le Clair
The Parson	Harry Casey
Messenger	William Snow
Nellie Dorsey	Ethel Milton
Mrs. Burgoyne	Jewell Darrell
Mrs. Dorsey	Adele Carlton
Mamie Reilley	Nettie Traband
Janey	Marion Proctor

Deserted at the Altar is a play to be seen and remembered, for the simple reason that it is impossible to ever forget it. It is in four acts and ten scenes, and Percy Williams is responsible for it. It is a companion piece to The Scout's Revenge, George Samuel's classic. It won great laughter and applause at Proctor's Fifty-eighth Street Theatre last Monday night. Love finds a way in act one; in the second act it wanders away, from the Adirondacks to the political mansion of Mrs. Burgoyne, the queen of the counterfeiters, on Jersey City Heights; in the third act it loses its way, in a perfectly heartrending manner, but in the fourth it finds itself, and everybody sits down to a Christmas dinner, with Cupid at the head of the table. There is a great automobile and bicycle race by moonlight in act two, which was tumultuously received, and the thrilling rescue from a burning vessel of the heroine in act three left the large audience gasping. The company and play dovetailed beautifully.

West End—Grand Opera.

Henry W. Savage's English Grand Opera company began last Monday evening a five weeks' engagement at the West End Theatre. It was the first appearance of the organization in Harlem, and a fine audience assembled to welcome the popular singers to that locality. The applause was frequent and genuine, and it was well deserved.

During the six years that Mr. Savage has been presenting opera in English—at the American Theatre, at the Metropolitan Opera House, and in the larger cities of the East and Middle West—he has never permitted his company to fall below the excellent standard that was established the first season. The present organization contains only two or three of the original members, but although singers have come and gone the spirit of the company remains the same. It is an earnest, hard-working company—one that never shirks and that invariably commands admiration for the general excellence of its performances.

The opera presented on the opening night was Verdi's Othello, which had never before been sung in English in this city. The translation of the libretto, while doubtless carefully made, is at times commonplace and crude. Arrigo Bolto accomplished a masterly work in condensing the Shakespeare play and setting it forth in the Italian libretto without marring to any great degree the strength and beauty of the original. But Bolto's lines translated back into the English seem frequently far away from Shakespeare. However, the story is clearly and dramatically presented—far more clearly and dramatically than is usually the case in grand opera.

In the role of Othello Joseph Sheehan did much that was praiseworthy both vocally and dramatically. Physically he is ill suited to the role, and the demands made upon him in the matter of acting were somewhat beyond his capabilities. His voice is as sweet and his method as faulty as ever. Gertrude Rennyson, the Desdemona, has improved in many respects since her early appearances with the company, and her performance well deserved the many plaudits that it won. Winfred Goff as Iago had an uncommonly bad make-up, and his acting was stiff. He redeemed himself, however, by his excellent vocal work. The other roles, with but one or two exceptions, were satisfactorily sung. The chorus was admirable; the large orchestra was in good form, and the mounting was as handsome as need be. The Chevalier Emanuel conducted in masterly fashion.

On Tuesday evening the company appeared in Bizet's Carmen, which has been in the repertoire of the organization since its first season. The principal roles, with one exception, were sung by new members of the company. Marion Ivell, the Carmen, has for several seasons appeared in Mr. Savage's productions, but she had not before been seen here as the heroine of the Bizet opera. In appearance she was quite the ideal cigarette girl, and she played with admirable vivacity and abandon. Her voice is rich and of most agreeable quality, and her impersonation, in its entirety, was admirable. Pietro Gherardi, a newcomer—and a welcome one—was the Don Jose. His acting, at the outset, was phlegmatic, but long before the end of the performance he overcame that fault, and his singing was excellent. Jean Lane Brooks, also a newcomer, sang the role of Michaela in splendid fashion. She possesses a voice of unusual beauty and power, and her method is exceedingly good. Remi Marsano, likewise a stranger, made an excellent impression as Escamillo, and was well rewarded in plaudits for his singing of the familiar toreador song. Francis J. Boyle was an admirable Zuniga. The chorus was up to its usual standard. Elliott Schenck conducted. The costumes and stage settings were very pretty.

Othello and Carmen were repeated through the week. This week, Faust and Il Trovatore will be sung.

Metropolis—Queen of the White Slaves.

At the Metropolitan Theatre last week A. H. Woods presented Arthur J. Lamb's melodrama, Queen of the White Slaves. It was well given and made an emphatic hit. Theodore Friebus as James Wendel carried his role with distinction, and was effective and forcible without exaggeration. Among the clever players who supported him, H. L. Salter as Charles Maitland, J. L. Flatow as Fleecy Ruggs, Walter Stuart as Jack Beaucaire, May Abby as Mamie Murphy, May Gerald as Sybil Grimstone, and Aileen May as Laura Rivers were especially noticeable. Miss May enacting the title-role in a sensational fashion. E. J. Miltern as Ralph Grimstone, the chief villain of the play, gave an impersonation full of dramatic vigor and made a favorable impression by his clean cut work. Other roles were well cared for by Edward Poland, Harry Snyder, Lee Daniels, William Stevens, Charles Henley, Howard Keene, James Carter, Harry Parker, Don Orr, Arthur Kline, Edward Gorman, Walter Moore, Sydney Harper, Elsie Willard, James Morrison, Irving Grant, and George Walton. This week, Richard Buhler in Paul Revere.

Third Avenue—Two Little Waifs.

Lincoln J. Carter's production of Two Little Waifs opened at the Third Avenue yesterday afternoon before a packed house, that literally went wild in its enthusiasm. The cast was a particularly good one, with one or two exceptions. Blanche Shirley doubled the roles of Mrs. Fleming and Della Morton well, her emotional work in the first-named part being very effective. Sully Guard was capable as Wayne Fleming. Harry English played the part of Dr. Young in a very creditable manner. The heavy role of Lyman Rendeville was played admirably by Burt L. King. Stanley and Lolita Lamb, two clever children, were good in the respective parts of Harry and Grace Fleming. Others deserving of mention were J. D. Murphy, as Behe Bower, Cora Denro, as Mrs. Asheley; Charlotte Eveiette, as Pinkie, and Nell Gibson, as Mother Bowser. Next week, Lincoln J. Carter's Too Proud to Beg.

New Star—The Evil Men Do.

The usual large crowds flocked to this house last week to see The Evil Men Do. The performance was good, the cast well balanced, and the patrons were satisfied. Nina Morris, as Lillian Abbington, made a charming adventuress, while Arthur Hoops, as Gilbert Bingham, gave a manly portrayal of the hero. Others who did well were Walter G. Horton, as Haroid Crane; Vessie Farrell, as Ruth Bingham, and Maggie Weston, as Maggie McCarthy. As a holiday present, each ticket purchaser last week, upon entering, received a card upon which a number was stamped, and the person holding the lucky number will receive an automobile, which was on exhibition in the lobby. The management will announce the winner in a few days. The Child Wife is this week's attraction.

SYDNEY ROSENFELD ON THE THEATRE.

The Manhattan Theatre held a select audience last Sunday night that listened with rapt attention to Sydney Rosenfeld on "The Urgent Needs of the Theatre." Mr. Rosenfeld was introduced in a felicitous manner by Walter S. Logan, President of the Nineteenth Century Club. Managers, playwrights, actors and society folk applauded every one of Mr. Rosenfeld's points, and as Mr. Rosenfeld was full of his well-known brilliancy, it is needless to say that the applause was as frequent as it was spontaneous.

The address was purely informal. The gist of Mr. Rosenfeld's remarks was that the coming Century Theatre, of which he is to be the manager (and which will be opened to the public in about eight weeks, for the house, though a secret, has already been secured), will not be in any way a rival of the National Art Theatre, but a forerunner, which will unostentatiously pave the way for the greater institution. The theatre of to-day, he asserted, with its vulgar "shows," called plays, and its fancy prices of admission, had become an intolerable nuisance to many thousands of theatregoers, who resented the weekly insults to their intelligence by commercial managers, who were in the business for dollars alone, and never, except unconsciously, allowed art to show her serene and classic face behind the footlights. He thought that two dollars was one dollar too much to pay for a seat to see a third or fourth class "production," and his audience seemed to think so, too, by the applause with which it placed an exclamation point at the end of that assertion.

"Among the forty so-called first-class theatres in New York," Mr. Rosenfeld continued, "there is not one devoted to the admirable stock companies of other years, such as Wallack's, the Union Square, Daly's and the Boston Museum, the frequent changes of plays of which were incentives to higher work of both playwright and player. I have already engaged many fine actors and not one poor actor, and I hope to emulate, not imitate, such art lovers as Lester Wallack, A. M. Palmer, Augustin Daly, and R. M. Field, and to charge $1.00, and never over $1.50, for the best seats in the house. There will not be any seats sold to speculators, and my system will annihilate those pestiferous Turpins and Duvals, do what they may to annihilate me. No hotel will be supplied with tickets for seats in the Century Theatre. Every man and woman who comes to our box-office will be shown an honest box sheet, and treated with the courtesy sadly lacking in many box-offices nowadays, and for many past days—I may say, years, for we are to be the servants, not the Simon Legrees, of the money-paying public.

"Sarony, the photographer, once told me that one side of my face was Grecian, the other Roman. Well, the Grecian side is devoted to art, the Roman to mammon. Without money there can be no art. I realize that; but commercialism alone should not dominate art, and art's dear and devoted children, and it will not in the Century Theatre."

Mr. Rosenfeld then invited those interested to rise and say something, and he called on Louis Mann and Grace Filkins, who sat in the lower right hand boxes, but Mr. Mann had a cold and Miss Filkins a fever of diffidence. Still, Mr. Mann said that he was heartily in sympathy with Mr. Rosenfeld's project, and Miss Filkins nodded "Me, too."

Barton Hill then rose and echoed Mr. Mann, and he was followed by Charles Klein, Augustus Thomas, Miss Baker, who made a capital impression, Miss Crosman, Lizzie Hudson Collier, Robert [illegible], Ingomar, Grace Gayler, E. Clarke, Sheridan Block. All spoke enthusiastically, and [illegible] and soul with the joyous Mr. Rosenfeld in his new project. David Belasco was seen to [illegible] Mr. Rosenfeld, and called upon, but he evaporated like an iridescent dream, leaving not a shred of himself behind for the audience to delightedly contemplate. Then Mr. Rosenfeld summoned Mrs. Rosenfeld, who walked half way down the aisle, stopped, and charmingly ejaculated:

"Why, Sydney! didn't I tell you at breakfast this morning that I was with you to beyond the stars?"

"Fixed or itinerant?" queried Mr. Rosenfeld.

Mrs. Rosenfeld fled to the back of the house.

Mr. Rosenfeld wound up the happy event by saying:

"William Dean Howells has promised me the first play for the Century Theatre, and Mark Twain the second. But names alone will not get new plays produced in our theatre. The plays must have merit, or we will turn to the best of the old plays, until the flowers that up-to-date have been born to blush unseen blossom into a fragrance that can never die. I believe in the American dramatist, and agree with Edith Ellis Baker, that, given an incentive and a market, there is nothing fine that an American cannot accomplish, and I agree with Sheridan Block that, next to plays, what the American theatre stands most in need of are—first-class stage-managers."

Then Robert L. Turk arose and queried:

"Will you tell us, Mr. Rosenfeld, how you are going to keep your good actors, when the Syndicate makes up its mind to confiscate them, after they have become famous in your theatre?"

There was a deadly silence at this what one Richard Swiveller would have called "a staggerer," but Mr. Rosenfeld sprang nearly over the footlights, in the direction of the daring Mr. Turk, and cried:

"They won't steal my actors, as they stole one out of this very theatre, for I shall have five years' contracts with every one of them!"

The delighted audience turned to look at Mr. Turk, then for him, but he had disappeared.

The Century Theatre Company is capitalized at $125,000, and shares to the amount of $50,000 have already been subscribed, the remaining shares, with the exception of $25,000 worth, which are to be kept as treasury reserve, will be offered to the public at the par value of $100 each.

GOSSIP OF THE TOWN.

The work of rebuilding the production of Superba, which was burned at North Adams, Mass., several days ago, will be finished in time to allow the company's tour to be resumed on Jan. 11, with the loss of only three weeks' time. While the production will be more elaborate than that destroyed, there will be no changes in the personnel of the company.

Elliott Schenck, the Wagnerian conductor who, with Chevalier Emanuel, presides over Henry W. Savage's English Grand Opera orchestra this season, gave a recital in New York last week of his new grand opera, Tess. A select audience of managers and musicians was present, and steps were taken to arrange for an early New York production of the work.

The King Dodo company will play this season from New York to San Francisco, and back to Portland, Maine. The organization goes as far North as Montreal and as far South as Jacksonville, Fla., visiting 182 cities all told.

William Desmond has resigned as leading man with the Walter Sanford company, to join the Florence Roberts company.

Adele Block, the Alcazar's (San Francisco) leading woman, is about to appear as Clorinda Wildairs, the heroine of A Lady of Quality.

The Shuberts sold The Runaways last Saturday to Ray Comstock. Fay Templeton is to leave the company.

George F. Marion, the stage director, sailed for Europe last Saturday in the interests of Henry W. Savage.

CURRENT AMUSEMENTS

Week ending January 2.

ACADEMY OF MUSIC—'Way Down East—2d week—10 to 18 times.
AMERICAN—Our New Minister—5th week—34 to 41 times.
BELASCO—Henrietta Crosman in Sweet Kitty Bellairs—4th week—21 to 28 times.
BIJOU—Closed.
BROADWAY—Fritzi Scheff in Babette—7th week—44 to 50 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Paula Edwardes in Winsome Winnie—5th week—31 to 38 times.
CIRCLE—Vaudeville.
CRITERION—The Other Girl announced for to-night.
CRYSTAL GARDENS—Closed.
DALY'S—Ethel Barrymore in Cousin Kate—one week.
DEWEY—Bowery Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Maude Adams in The Pretty Sister of Jose—8th week—51 to 57 times.
FOURTEENTH STREET—Robert Emmet—1st week—1 to 9 times.
GARDEN—Eleanor Robson in Merely Mary Ann—1st week—1 to 8 times.
GARRICK—Fay Davis in Whitewashing Julia—5th week—28 to 35 times.
GRAND OPERA HOUSE—The Rogers Brothers in London.
HARLEM OPERA HOUSE—Maxine Elliott in Her Own Way.
HERALD SQUARE—Sam Bernard in The Girl from Kay's—9th week—64 to 71 times.
HUDSON—Marie Tempest in The Marriage of Kitty—5th week—34 to 41 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—German Stock company in German Drama—14th week.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Anna Held in Mam'selle Napoleon—4th week—17 to 25 times.
LION PALACE—Vaudeville.
LONDON—The Blue Ribbons.
LYCEUM—William Gillette in The Admirable Crichton—7th week—44 to 50 times.
LYRIC—Grace Van Studdiford in Red Feather—8th week—53 to 62 times.
MADISON SQUARE—A Girl from Dixie—18 to 25 times.
MADISON SQUARE GARDEN—Physical Culture Show.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Babes in Toyland—12th week—94 to 105 times.
MANHATTAN—Charles Richman in Captain Barrington—6th week—43 to 51 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Richard Buhler in Paul Revere.
METROPOLITAN OPERA HOUSE—Metropolitan Opera company in Grand Opera—6th week.
MINER'S BOWERY—Bohemian Burlesquers.
MINER'S EIGHTH AVENUE—Bon Ton Burlesquers.
MURRAY HILL—Rachel Goldstein.
NEW AMSTERDAM—Mother Goose—5th week—31 to 39 times.
NEW GRAND—Hebrew Drama.
NEW STAR—The Child Wife.
NEW YORK—Bertha Galland in Dorothy Vernon of Haddon Hall—3d week—18 to 25 times.
OLYMPIC—Hurtig and Seamon's Transatlantics.
ORPHEUM—Vaudeville.
PARADISE ROOF GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Kyrle Bellew in Raffles, the Amateur Cracksman—10th week—76 to 84 times.
PROCTOR'S FIFTH AVENUE—Trilby.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—What Happened to Jones.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Maxine Elliott in Her Own Way—4th week—54 plus 17 plus 25 to 33 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—Two Little Waifs.
WALLACK'S—The County Chairman—6th week—40 to 46 times.
WEBER AND FIELDS'—Whoop-Dee-Doo and Waffles—15th week—111 to 119 times.
WEST END—Faust.
WINDSOR—Hebrew Drama.
VAUDEVILLE—Charlotte Wiehe and French company in French Plays.
VICTORIA—Frank Daniels in The Office Boy—8th week—60 to 67 times.

THE MATINEE GIRL.

If New York ever takes up the creed of Bernard Shawism it will break out like a rash—a harmless fever that will call for no further anxiety than do our various literary outbursts, that never hit the public at large, and are only dimly comprehended by it.

It will be a studio disease, rather than a fashionable cult, and will call for hot poultices at the base of the brain, to draw away the idea that Shaw is ever really serious or ever really aiming at anything.

He may think he is a socialist, and he may like to write as one, but there are any number of amiable men that write things fiercely that we like to imagine they really think they think.

Shaw is a jester rather than a satirist, and while he pretends to deal with problems, he is willing at all times to drop from the jasper-tipped heights for the sake of a quip or a good line.

His nationality is delightfully a part of his brain, so much so that many of his epigrams are just clever bulls, and his cleverness takes the form, not so much in exploiting itself—for he is too smart to overvalue himself—as in having fun with his public.

He is at all times brilliant, but never logical; he is perceptively magnificent, but when he takes his plunge after the jewel he sees shining among the pebbles at the bottom of the pool he misses, flounders and comes up with a laugh.

This is lovely, as an amusement, to watch. It is like seeing an intellectual kitten chasing an ever elusive plume of a tail. Even though he never catches it, he rolls over and does some sort of a stunt, and you wonder if, after all, this constant missing of the ostensible object isn't far more effective than success.

If the kitten really catches the tail—well, after all, there's nothing in it. It's too inartistic a pose to hold, and there's nothing more to be done.

Shaw, therefore, in his quest of Truth and Beauty, makes high flights, jumping over the moon in his metaphors, and just as you are poised and ready for the grasping some high-falutin' thought that you think he is trying to convey he swoops down to earth, settles there and jibbers.

So it isn't really a flight so much as a monkeyshine.

Already we are taking Shaw too seriously. We are overcomprehending him, and as we always associate special matinees with culture and the incomprehensible, we are seeing things Shawese, and trying to pluck real flowers from his wall paper.

In Boston the critics claim a deep underlying philosophy for the Dinklespeil papers, and if Harry B. Smith ever went there on a lecture tour Arthur Macy and the rest of the Omar Khayamites would hail him as a prophet.

The clairaudient eye is getting to be as common as the pip. And above all, America—this nation of humorists—fails to comprehend the thin line that separates the sublime from the ridiculous.

"Oh, to be up and away," sang Gilbert, and he still sings it when he reads Shaw.

"From this dark Acaldema of sorrow,
Where the earth of a dusty to-day
Is the dust of an earthy to-morrow."

Whimsicality isn't the least part of our humor, and we fail sometimes to recognize it as such. We grow up upon the infant-food of exaggeration, immensity of comparisons, the glorious fun of mere language-mugging known as dialect; but we are not, as Mr. Chesterton says in his admirable essays, "unfathomably absurd, like the Irish."

This is what Shaw is above all else. "Unfathomably absurd!" If you read his books you will find them filled with amazing ideas—original, brilliant jumps over the stars—but the one theme that he works out logically, through the thin and the thick of his wordy efflorescence, is the man and woman theme.

He exploits this so clearly that you feel he must be doing it unconsciously. For he revels in density, and he could cleverly end his much-talked-of Candida by having the wife return to her red onions and the poet, go out in the calling night, and leave the eternal triangle still an unput-together puzzle.

But even in this interesting and most whimsical play the fact comes glimmering beautifully through all the monologuing—for they are all, as Shaw would say, "gabby"—that it is the *man* the woman loves always, and not the poet, the priest or the painter!

We admire beauty, goodness, talent, but we don't love it; it is only a side issue. Prossy's complaint is troubling us all.

Candida utters this truth, among the score of brilliant untruths that Shaw makes her say. The fact that they are billiant doesn't make them true, however.

Candida was, in her way, as much of a preacher as her husband. She was a fireside fairy, who not only filled lamps and peeled red onions but dissected the emotions of men who loved her, and had a code of morals broad as the floor of a skating rink.

Candida was altogether too clever a woman to do kitchen chores. She should have been on a platform in a rainy-day skirt, giving talks to advanced females—on the beautiful charity of the shawl, or in comic opera—not in special matinees. Her mind was a misfit, and she was entirely too dominant to be lovable. But Shaw gives her the love of two—the conventional priest and the unconventional poet.

"Does it make you a better man than I because you button your collar in the back?" he yells at the minister, at whose house he is staying and with whose wife he is in love. This is a good Shaw line—brilliant, witty and popular with those who don't button their collars in the back.

The daring of Mr. Arnold Daly in rushing in where Mansfield feared to tread, and endeavoring to depict the struggles and growing pains of an eighteen-year-old boy poet, whose hair should have been cut before he was allowed to monkey with lamps (for it looked highly ignitible), cannot be lauded too highly.

He has at all events brought Shaw out in New York and on the Rialto—nowadays the two names are spoken in reverent whispers. But the character is such a difficult one that only its youth saves it. A twenty-five-year-old Eugene would be a howling Bunthorne—flaming sword and all.

Mr. Daly saves it from this, despite his hair—expensive hair it must be, for there is so much of it, but frightfully unkempt. That costs extra in a wig, no doubt. There is youth and age in hair, and Le Gallienne's fussy pre-Raphaelistic halo would suit Eugene, the poet, better than this morbid mop—musical, perhaps, but not poetic.

But daring and originality are rare in these days, and how infinitely more interesting and brain-stirring is Candida, excellently effected as it is, in comparison with the dreary, banal, stagy presentations that we have been afflicted with during the past season!

It is a genuine pleasure to see a play of this sort put on in a manner to pique the interest and intelligence, and to observe how dexterously words can be juggled with to make entertainment of a highly artistic nature, with nothing evolved in the end but the old truth—that love is love, and that the poets who have sung it from time immemorial to the lute—and in these latter days to the pianola—have been describing something they only suspected—never knew!

There is one incongruity that jars. In reading the play you become convinced that the two men were at least a fair contrast for the eye of a woman. What one lacked in youth—in sentiment and fancy—he made up for in his sterling qualities, his justice and his generosity. The other chap—the poet—on the other hand, brought youth—which is always beautiful—sentiment and passion, ideality and grace of expression.

In the play the minister would be an easy winner with women. He is at least healthy-minded and well tubbed. Eugene, on the other hand, is as woebegone as poor Joe, pallid as a cigarette fiend, uncreased, shod like a detective, and hungry-looking as a chronic table d'hôter.

This is only a question of makeup. But admitting that Eugene had been sleeping on the Embankment, would not so logical a woman—certainly Candida was hygienic—and such a good housekeeper—witness the wise virgin and her lamps—have, with her gentle, womanly influence and tact, won the poet over to the cold bath habit before the beginning, say, of the second act?

THE MATINEE GIRL.

THE GOOD HATING HAMLET.*

"Give me a man who is a good hater," said Dr. Johnson. I beg to present Hamlet, Prince of Denmark, in such an aspect. It is one of the many complexities of his character which has been touched upon but little, though to my mind it throws much light upon his "thinking too precisely on the event"—in brief, his much proclaimed procrastination. We have heard and read of Hamlet the Dreamer, Hamlet the Philosopher, Hamlet the Student, and Hamlet the Lover, but we have seen little concerning Hamlet the Hater.

At the beginning of the play we can see that Hamlet's abhorrence for his uncle is inborn. He treats him with a quiet scorn, he is "a little more than kin and less than kind," and he—Hamlet—is "too much i' the sun"—he has no desire to be called Claudius' son. It required more than the marriage with his mother and the overthrow of Hamlet's hopes for the accession to the throne to make him regard his uncle with so deep a hatred. And yet, at the opening of the play, he does not know the king for what he is—he merely hates his, that is all. And when the ghost of his father begins to tell him of foul play, Hamlet cries out—

"O, my prophetic soul, mine uncle!"

That is, as Moberly explains it, "My very soul abhorred the murderer even when I knew not his crime." Indeed Hamlet is left in a kind of levity, almost as if he were glad to find some reason for his hatred.

In his treatment of Rosencrans and Guildenstern we find this quality again. At first they are "his excellent good friends," he has talked much of them, and there are no others he would more gladly see, yet with what bitterness this love is turned to hatred when he finds how they are leagued against him. He learns to trust them as he would adders fanged; he sends them to their death so swiftly that shriving time is not allowed, and their deaths do not lie near his conscience. How different his treatment of his responsibility in the death of Polonius! To Hamlet the lord chamberlain is a tedious old fool, but he has a kind of tolerance for him. He is sorry for his mistake; he will answer well for the deed; he is left weeping over the dead body.

"Who is it we see?" wrote Goethe in his "Wilhelm Meister," referring to Hamlet after his scene with the ghost; "a young hero, panting for vengeance? A born prince, feeling himself favored in being summoned to punish the usurper of his crown? No!"

At a first glance we may agree with Goethe, but to me it seems not that "Shakespeare meant to represent the effects of a great action laid upon a soul unfit for the performance of it," but it seems to represent the opposite *motif* from that which underlies the drama of Macbeth. Macbeth shows the consequences of a crime to a coward—one whose conscience does not trouble him, for if the deed "were the be-all and the end-all here," he would "jump the life to come." Macbeth is afraid of the consequences in this world. His is the fear of a murderer to whom the whole world seems made of glass. Hamlet fears nothing in life; it is the consequence to his soul that makes him think precisely on the event. With a most deliberate and firm will he sets aside everything but the thought of his purpose, and if there seems too much thought and too little action it is because he fears he is not just in his pursuit. His conscience is his foe—it renders him a coward. He represents moral fear as opposed to the physical in Macbeth. He is afraid of nothing in this life; he follows the ghost without a quiver. He believes in immortality, and he does not wish to taint his soul.

Further on, Goethe speaks of him as one who has not the strength or nerve to form a hero. I repeat, where is there more heroic strength and nerve than he shows in that midnight scene on the lonely platform at Elsinore? His friends, more fearful than he when the pale form of the once King of Denmark beckons him to follow, exert all their strength to hold him back, but with desperate hardihood he breaks from them—he, the Prince, proves more than a match for the rugged soldier and his friend Horatio combined—and dashes them aside:

"Unhand me, gentlemen!
By heaven, I'll make a ghost of him that lets me!"

and follows the still beckoning ghost to—he knows not what.

Surely no hero of romance could have escaped from his enemies with more fortitude and skill than Hamlet does from Rosencrans and Guildenstern in sending them to the death which has been devised for him, and boarding the pirate ship alone. It is an heroic action to return to Elsinore to execute his revenge on his bitterest foe, the King—the man who had murdered his father, wronged his mother, who had attempted to end Hamlet's own life. Hamlet knows that his life is not valued at a pin's fee with the living Majesty of Denmark, and when warned by the faithful Horatio he merely says, with quiet determination:

"It will be short; the interim is mine."

I think this capacity for hatred explains away much of Hamlet's apathy, or as he calls it, his "bestial oblivion." For another complexity asserts itself—his conscience. His hatred of his uncle is so great that he even fears the ghost may be an evil spirit to tempt him into error by such means. Therefore he puts off his revenge, not because he is of a weak and procrastinating nature, for more than once he proves himself capable of quick and decisive action, but because he is afraid the deed lies too near his own heart. His father has commanded him not to taint his mind with his enterprise, and Hamlet has a deep-seated fear that his mind is already so tainted. Therefore he sets to work to make sure that he may perform his act of vengeance with a perfect conscience. Suppose, like Laertes, he should cry, "To hell, allegiance!" and (unlike Laertes) mean it, rush into the room of state and kill the King on his throne. What vengeance is this? Would these lords of Denmark, these attendants to the King, who appear to find nothing rotten in the Government of the State, accept his statement that the ghost of his dead father had told him a story of his murder in the orchard? What proof could Hamlet show of such a story? Would they not cry treason upon him? Besides, what of his mother? His father expressly commands him not to contrive aught against his mother. Would not such an act be against her as well?

After the King has shown his guilt so openly to Hamlet at the play, the young Prince has no desire but to go speedily to his revenge. But the King is well attended. We never see King Claudius sleeping in his orchard or anywhere that serpents may get at him. Only one time does Hamlet find him alone, and that is when he is praying in his closet. Hamlet's very hate—uncoupled with his conscience, for that is now at rest—saves the King's life for the time being. Hamlet is now determined; but he does not wish to meet his dearest foe in heaven, so the King may finish his prayers. Half an hour later Hamlet makes an attempt to kill whom he believes to be his uncle, but who, by the mockery of fate, chances to be Polonius. After this he has no further opportunity, for the murder of Polonius makes the King even more wary, and Hamlet is dispatched with all haste to England, closely watched and guarded.

But he is soon to return, and into the ears of his Damon, Horatio, he pours a wonderful story of how he discovered the treachery of the King, in league with Rosencrans and Guildenstern, against himself by stealing from his bed in the dead of night and unsealing the King's letters to England; how he wrote new letters, which sealed the death warrant of his companions. It was quickly done—they did not lie near his conscience! Yet Horatio, as just a man as Hamlet ever knew, gives no approval to the deed. Truly this Hamlet knows how to hate! Now he holds proof against the King in his hands—written, signed and sealed by Denmark himself. He can flaunt this in the faces of any of the multitude who may cry treason when he would but execute justice. It is now safe to quit him with his arm.

There are two interruptions—the burial of his former love, Ophelia, and the fencing bout with Laertes. One leads to the other. When he sees the frail, lifeless form he had indeed cared for, but perhaps had helped to destroy, his grief overmasters him. He must think of days that have been rather than days that are—those old, sweet days, when his vows of affection were like music in the ears of that sweet lady. Poor child that she was—too young and tender for the corrupt court of Denmark! How was she to know that princes do not choose their wives by going to mere ladies-in-waiting and saying, "I love you best, O most best, believe it." And Hamlet had not asked her hand of the King, his uncle, nor of the Queen, his mother.

But Hamlet loved her! Oh, yes, he had indeed loved her, but things had changed on that very day he had been chosen to set right the disjointed Time. The same cursed spite (cursed, because it was grim irony that he, the natural enemy of his uncle, should be chosen to execute justice) followed him even in his love, for it was that same day that Ophelia refused to see him or to receive any letters from him. Perhaps she could not help it, poor, frail rose of May, but she was not the woman to help and sympathize with a wronged son. Once he broke all barriers that she had placed between them, and went to her. He had thought that he might be mistaken in her, that her treatment of him was involuntary. He was sorely beset by his conscience, he was pale and overwrought and disordered—if she could, oh, if she could give him strength! He went into her closet, where she was sewing in such a sweet, housewifely manner; he took her by the wrist and perused her face as if he would know the inmost secrets of her soul; and his own soul was in his eyes, crying out for one look of encouragement, one sign that she believed in him and trusted him, that he might return her trust and tell her his sad story. But she was only frightened. There was nothing in her blue eyes but fear and wonder. She pitied him, it is true, but she showed too plainly that hers was not the perfect love that casts out fear. If she could so fear him she had professed to love, what would she say to his story? He, Hamlet, this Prince of Words, was silent. His plummet had sounded the depth of her shallow soul; he sighed, he shook his head and left her.

But twice more he had seen her. Once was when he came upon her in the lobby, reading her prayer book. A prayer book! And all the time she was lending herself to a deception of him. She greeted him with, "How doth your honor for this many a day?" ignoring their meeting of the day before, and she accused him of unkindness, when it was she who had repulsed him. She even lied with those flowery lips, while those snowy fingers folded over her prayers. He had asked her where her father was, and she had said that he was at home, when she well knew that he was hiding behind the arras listening to their conversation. Hamlet had discovered that. It was the bitterest of all. He could forgive her fear, her fragility; but that those blue eyes could look at him while a lie slipped from the lips was too much. And now here she lies, so young, in her grave!

The last time he had seen her, in her life, was at the play. She had been very merry at the play, and he had lain at her feet with his head in her lap. He had been very bitter, he remembered, and had made remarks about the brevity of woman's love—not all in reference to his mother. But Ophelia was easily pleased—the play was enjoyment for her. He was sure she never understood its sudden termination. That was not so long ago—and here she lies, all flower strewn!

Does not all this come back to Hamlet as he stands by the grave of Ophelia? And when one is dead all the evil is apt to be forgotten, just as we look back on the joyous days of childhood instead of the troubled days that follow.

So Hamlet cannot but remember best those days, so free from care, when he had loved Ophelia, as he thought, more than forty thousand brothers could have done. So, for the moment, the King himself is forgotten—that great commandment of his father, which was to live all alone within the book and volume of his brain, and in its place is the great matter of his own love. And the bravery of Laertes' grief makes his own sorrow seem tenfold.

The second interruption is caused by the first. Hamlet cannot but feel that he owes Laertes something for so forgetting himself at Ophelia's grave, and he eagerly accepts the opportunity to have a friendly bout with the foils to prove that he bears the brother of his dead love no ill will. Alack! When the man whom Hamlet has called his brother so far belies his friendly words as to wound him in a friendly combat, the something dangerous, the deadly hatred, rises in the breast of the gentle Prince, and in the exchange of foils he gives Laertes a mortal thrust. Hamlet's wound is but a scratch, so he lives longer than the treacherous though repentant Laertes, but the venom with which his sword has been annointed does its murderous work in time.

Thus he is swept to his end by the grim hand of Fate, who in her poetic justice neglects not those who should fall with him. He dies, as he has lived, a noble prince, and we can all feel with the faithful Horatio (ah, if we could but hear his just story!) that in the silence which follows a noble heart is at rest.

JANE CLARK.

* This article by Miss Clark, accepted by THE MIRROR some time ago, like the article on Macbeth contributed to these columns by the same author, shows an analytical power rare in one so young. As recorded in THE MIRROR at the time, Miss Clark died in this city on Oct. 2, at the age of twenty-three, having been forced by ill health to retire from the stage.—ED. MIRROR.

C. GARVIN GILMAINE.

C. Garvin Gilmaine, the actor-manager, was among the first to promote the Summer stock system. He first came into prominence about seven years ago, when he managed a stock company for four seasons at Cape May, N. J., and

C. GARVIN GILMAINE.

played all the leading parts in every play produced. He numbered among the friends who tendered him testimonials Madame Modjeska, Mrs. Bowers, and Lulu Glaser. Mr. Germaine has also been a favorite in vaudeville, appearing

C. GARVIN GILMAINE.

In imitation of Francis Wilson (Half a King).

under management of Robert Grau as a headliner. Two years ago Mr. Gilmaine returned to the drama, and this season has been featured in a stock company in the South and West. He plays character parts and light comedy, and aside from these lines has a wide range.

A MIDNIGHT MARRIAGE PRODUCED.

A Midnight Marriage, by Hal Reid, had its initial performance at Griswold Opera House, Troy, N. Y., Dec. 24, and is said to have made a hit. Florence Bindley in the stellar role scored an individual triumph. The balance of the company, consisting of George S. Probert, George O. Morris, Bigelow Cooper, Donald Harrold, Emile Collins, M. W. Rale, Arthur James, W. J. Warren, Bernard McGuire, Nettie Bourne, Amy Warden, Nina Huguenin, Mrs. Neil Warner, May Thompson and little Mary Burroughs sustained their several parts in a capable manner.

THE CLIPPER'S CHRISTMAS NUMBER.

The good old *Clipper's* Christmas number has prosperity stamped upon its every page. It is full of good stories and verses, and a credit to the shade of its lamented founder, Frank Queen.

WHY SUFFER NEURALGIA.

When thousands of even chronic cases have been permanently cured by Orangeine Powders?

THEATRES AND MUSIC HALLS.

Keith's Union Square.

John Craig and his company, in a scene from The Taming of the Shrew, and E. Rousby's novelty, In Paris, are the features of the bill, which includes Will H. Murphy and Blanche Nichols, Adolph Zink, Wilton Brothers, Burto-Lowande Circus, Clayton Kennedy and Mattie Rooney, Dorothy Neville, Silvano, Three Crane Brothers, Martin Brothers, Billy Link, Ruth Nelta, Adair and Dahn, Murphy and Andrews, and the biograph.

Tony Pastor's.

The programme is headed by Howard and Bland, and includes Four Nelson Comiques, Sully Family, Carleton and Terre, Tourists' Trio, Harry Thompson, Manley and Rose, Gaston and Stone, Bijou Comedy Trio, St. John and Le Fevre, Hatch Brothers, El Nino Eddy, Arberg Sisters, and the vitagraph.

Proctor's Fifth Avenue.

Trilby is this week's bill, with a cast including Lotta Linthicum, Albert Sydney Howson, Malcolm Williams, Alice Gale, Hugh Ford, Gerald Griffin, Albert Roberts, John Westley, Loretta Healy, H. Dudley Hawley, Rose Stuart, and others. The olio is headed by Cyril Tyler, formerly a boy soprano, who is now a tenor. Others are Tom Brown and Mlle. Nevarro, Bush and Gordon, J. Warren Keane, Lynette Sisters, and the kalatechnoscope.

Proctor's 125th Street.

What Happened to Jones is this week's bill, with a cast including Paul McAllister, Sol Aiken, Charles M. Seay, Albert Howson, Duncan Harris, Julian Reed, Louis Owen, Florence Reed, Jessie Bonstelle, Cecylle Mayer, Julia Aiken, Lorna Elliott, Bessie Lee Lestina and others. Ramza and Arno, Cooper and Bailey, James B. Donovan, Laura Bennett, and the kalatechnoscope are in the olio.

Proctor's Fifty-eighth Street.

Vaudeville is the holiday attraction at this house. The bill is headed by George Primrose, assisted by the Foley Twins, and includes Yorke and Adams, Belle Hathaway's monkey circus, Crimmins and Gore, Nora Bayes, Orville and Frank, Van Brothers, Ford Sisters, and the kalatechnoscope.

Proctor's Twenty-third Street.

Wormwood's Animal Congress heads a bill including Staley and Birbeck, Harry Watson and company, Johnson, Davenport and Lorella, Meredith Sisters, Jack Norworth, Trelcar, Hubert De Veaux, John Greiger, Brumell and Kimberly, Thomas and Werden, and the kalatechnoscope.

Circle.

Victor's Royal Venetian Band heads the bill and Cole and Johnson, who are here for a second week, are a special feature. Others are Harrington, T. Nelson Downs, Artesto, a new automaton act imported from Paris, Sydney Grant, Ballerini's dogs, Clara Ballerini, Hathaway and Walton, and the vitagraph, showing the Great Train Robbery.

Weber and Fields'.

Whoop-Dee-Doo and Waffles make up the bill, with Lillian Russell, Weber and Fields, Louis Mann, John T. Kelly, Peter F. Dailey and others in the cast.

Hurtig and Seamon's.

The bill includes the Grand Opera Trio, Dolan and Lenharr, Fleury Trio, Billy S. Clifford, Lizzie B. Raymond, Clifford and Burke, Three Rio Brothers, Carmen Sisters, and the vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Frank Keenan presented for the first time in this city a comedy sketch, written for him by Edward Elsner, called The Actor and the Count. Mr. Keenan has studied the wants of vaudeville audiences and has evidently come to the conclusion that they wish to be amused, and so his offering is farcical. He is very wise in his choice of a play, and his work in this one is a guarantee that he may remain in vaudeville as long as he likes, as he kept the audiences thoroughly amused by his very artistic rendition of a difficult dual role. The plot deals with an actor who has a wife who is anxious to take part in an amateur entertainment, in which she is to appear in conjunction with a French Count. The actor, in order to turn her mind from her pet idea, makes up as the Count and she fails to recognize him. His manners are so brutal that she is disgusted, and when her husband returns in his proper person she promises not to carry out her plan, even after she learns that he has been fooling her. The play affords Mr. Keenan abundant opportunity for the delineation of two widely different characters, and he was equally at home in both. Frances Fontaine as the wife could not have been improved upon. There were places in which she scored hearty laughs with a funny little shriek that was inimitable. Kate Long as an Irish servant was very effective without resorting to any of the exaggerations so common to impersonators of Celtic domestics. She was distinctly good. The novel feature of the bill was E. Rousby's spectacular production, In Paris, which was shown for the first time in New York, which city it has reached by way of the Far West. It is an electrical device in four tableaux of the most interesting features of the Paris Exposition of 1900. The act is a series of illustrations of some of the uses of electricity. The best effects are shown in the Swiss village, in which a very realistic storm is shown. The illumination of the Eiffel Tower, finishing with the electric fountains, is also very good. The act is quite interesting and is evidently the result of much thought and hard work on the part of Mr. Rousby. Al. Shean and Charles Warren were seen in their travesty, Quo Vadis Upside Down, which, as usual, was a howling success. Madame Avery Strackosch sang "Anona" and other songs to the accompaniment of much applause. She has a sweet and pleasing voice. The Quaker City Quartette were immensely amusing, and sang as well as ever. William Cahill, "the man from Ireland," made one of the big hits with his songs and patter. Mr. Cahill is one of the few genuine Irishmen on the stage, and he understands the character thoroughly. Fields and Ward won a number of laughs with their nonsensicalities. De Witt, Burns and Torrence presented a new act called The Awakening of Toys. They were made up as a Jack-in-the-Box, a soldier and a clown doll. The scene is laid in a toy shop and the dolls are supposed to come to life. Some excellent comedy acrobatics by De Witt and Burns and a dance by Miss Horrence are the features of the act. Others who pleased were the Kitamura Japanese Troupe, Mr. and Mrs. Larry Shaw, Rae and Benedetto, Yackley and Bunnell, and Corbley and Burke. There were new and interesting views on the biograph.

TONY PASTOR'S.—The Orpheus Comedy Four played a return engagement and again scored very strongly with their collection of nonsense and good singing. The Reed Birds presented for the first time at this house a new musical comedy skit called Dodging the Dodges, written and staged by Dave Reed, Jr. The new act is by all odds the best that Mr. Reed has ever put together, and it kept the audiences vastly amused for over half an hour. The plot deals with the adventures of Horatio Baggs, who becomes involved in several entanglements, in which Madge Dodge, Pauline Pringle, Izzy Swift, Mrs. Dodge, and a colored porter have a helping hand. It becomes necessary for Baggs and Swift to assume various disguises, which add to the complications and help to pile up the laughs. The situations are contrived most ingeniously and cleverly, and prove that Mr. Reed has the true comedy talent. The piece was very briskly played. Dave Reed, Jr., and Alfred Shelton Reed got plenty of fun out of their respective roles, and Genie and Winnie Reed were very attractive as two young misses. Mrs. Reed had a good part that she handled cleverly, and Dave Reed, Sr., played the colored porter very well indeed. Several of Mr. Reed's latest songs were introduced and made genuine hits, notably an Indian song. Gus Williams, with a new budget of remarks and recitations, was given a hearty welcome. La Belle Blanche, a very clever young woman, did some very likeable imitations. Gillihan and Murray, who were seen here a few weeks ago, repeated their success and won plenty of laughter and applause. Other good numbers were given by Delphino and Delmore, Pongo and Leo, the Gagnoux, Norton and Russell, Leon and Bertie Allen, Gardner Brothers, John J. Sully and Blanche Phelps, the Two Hobbs, and the vitagraph.

PROCTOR'S TWENTY-THIRD STREET.—The Union Gatling Guards were the headliners and aroused great enthusiasm with their very effective drill. The Schenck Brothers won unlimited applause with their wonderful head-balancing specialty. The Nichols Sisters were given the heartiest kind of a welcome, and their coon oddities were much enjoyed. Mr. and Mrs. Jimmie Barry, who are very popular in this city, presented A Skin Game, the lines and songs of which went like wildfire. Bailey and Madison, past-masters of the art of tomfoolery, scored heavily in their budget of nonsensicalities, into which they have injected much new material. Van Cleve and Du Crow, assisted by a very intelligent donkey named "Pete," made the children laugh till they cried. Mr. and Mrs. Browning were strictly up-to-date with their sketch, A Merry Christmas, which is most amusing. Carita made a big hit with her feats of conjuring and sleight-of-hand. Harry Brown's songs went as well as ever. Others were Edmund Gray, Cole and Warner, Lynnette Sisters, Laurette Sisters, and the kalatechnoscope.

PROCTOR'S 125TH STREET.—Monte Cristo was given a special production last week, with Horace Lewis in the title-role. The scenery and effects were out of the ordinary, several of the mechanical effects being invented by Mr. Lewis. Mr. Lewis gave an excellent performance as Edmond Dantes, and was ably supported by the augmented stock company. Jessie Bonstelle was admirable as Mercedes and George Friend as Nortier; Donald Kimberly as Albert and John W. Cope as Villefort distinguished themselves. Others in the cast were Duncan Harris, William Cullington, Joseph Eggenton, Edward Fowler, Sol Aiken, Gerald Johnson, Julian Reed, Louis Owen, Arthur Dunn (not the little man of Broadway fame), Edward Keene, Bessie Lestina, Lorna Elliott, Cecylle Mayer, and Margaret Kirker. The Four Rianos headed the olio and scored a big hit, especially with the youngsters. Bedini and Arthur pleased with their juggling and nonsense. Nora Bayes and John E. Drew and the kalatechnoscope were also in the bill.

PROCTOR'S FIFTH AVENUE.—Alabama, Augustus Thomas' pretty play, drew some of the largest houses of the season last week. The large attendance was well deserved, for the stock company gave an unusually good performance. Gerald Griffin made a hit of the most pronounced sort with his impersonation of Squire Tucker. He had the stage to himself at the end of the play, and made the most of a splendid opportunity for telling work. Malcolm Williams as Captain Davenport was easy, natural and effective, as he always is. Lotta Linthicum, who joined the company last week, played Mrs. Page most charmingly. Florence Reed as Carey was also admirable. Verner Clarges made a splendid Colonel Preston. Others in the cast were Charles M. Seay, John Westley, H. Dudley Hawley, Albert S. Howson, Al. Roberts, Alice Gale, and Loretta Healy. The olio embraced Mark Sullivan, Orville and Frank, Shedman's dogs, Two Baileys, Sidonia, and Hubert Devean.

CIRCLE.—One of the best bills of the season attracted fine houses throughout the week. Ned Wayburn's Minstrel Misses scored a big hit, as they invariably do, and Cole and Johnson with their new songs shared the honors. Joseph Maxwell and his company, all good singers, were entirely successful in their sketch, The Fire Chief. Press Eldridge had some new gaglets that tickled, and his songs were encored. Newell and Niblo played charmingly on several instruments and were among the best-liked numbers on the bill. The antics of Harding and Ah Sid, the comicalities of Macart's monkeys, the dainty juggling of Mlle. Olive, the jests and imitations of Bertie Fowler, and new views on the vitagraph made up the rest of a splendid programme.

WEBER AND FIELDS'.—The holiday crowds were so big that the little theatre could not accommodate all who wished to see Whoop-Dee-Doo and Waffles. The bill as it stands at present would be very hard to beat.

HURTIG AND SEAMON'S.—Eddie Girard and Jessie Gardner headed the bill and scored once more in their farcical sketch. Midgely and Carlisle in their "kid" act made a big laughing hit. Adolph Zink's act with its moving picture attachment went splendidly. The Musical Dumonts, Harris and Walters, Mazuz and Mazette, Vera King, and the vitagraph also met with favor.

The Burlesque Houses.

DEWEY.—Fulton's Jolly Grass Widows, a popular organization, drew a succession of crowded houses last week. The entertainment consisted of a burlesque called One Night and Gone, which was presented by a clever company, including such good people as Nat Fields, Alex Carr, Joseph E. Howard, Guy Rawson, Ruth Everett, Marie Theresa, Mae Hillard, and a large and efficient chorus. The production is well staged and costumed and is one of the best seen here this season. This week, Bowery Burlesquers.

MINER'S BOWERY.—The Rents-Santley company pleased good patronage last week. This week, Bohemian Burlesquers.

MINER'S EIGHTH AVENUE.—Hurtig and Seamon's Transatlantics gave an entertainment that was entirely satisfactory. This week, Ben Ten Burlesquers.

LONDON.—The Trocadero Burlesquers furnished a good holiday bill. This week, Blue Ribbon Burlesquers.

OLYMPIC.—The Rose Hill English Folly company entertained the Harlemites cleverly. This week, Transatlantic Burlesquers.

SANTA CLAUS IN BALTIMORE.

Santa Claus in his rounds did not forget the Odeon Theatre, Baltimore, and every member of the company who hung up his or her stocking was remembered with appropriate Christmas gifts. The Odeon Stock company in presenting Stage Manager Harry Montague with a solid silver shaving set, utilized a decidedly unique method. The burlesque of the week, Old Age and Youth, winds up with a very intricate dance, and Mike Nibbe, one of the comedians, purposely made several errors during the execution thereof. At the fall of the curtain, just as Mr. Montague was about to reprove him for his seeming negligence, Mr. Nibbe stepped forward, and in a few well-chosen words made the presentation. Mr. Montague responded by saying that while he valued the gift for its intrinsic value, yet greater by far did he treasure the kindly sentiment that prompted its bestowal. Refreshments provided by the management helped to give the necessary liquid atmosphere to the prevailing good cheer, and it is safe to say that the Odeon, which has successfully stood the changes for thirty-eight year, never had a more jolly or cheery Christmas Eve within its historic walls than the one just passed.

FUNERAL OF JOHN KERNELL.

The funeral of John Kernell took place on Tuesday morning last, from St. Leo's Roman Catholic Church in this city. The remains arrived from Detroit on Monday evening and were taken to the House of Repose for the Dead, a little chapel adjoining St. Leo's, and were removed from there to the church on Tuesday. A solemn mass of requiem was chanted, and at the close of the services Rev. Thomas J. Ducey, pastor of the church, paid a tribute to the dead comedian, in which he recounted a few of the many good deeds he had done during his career, in which he had helped to make life seem less bur densome for many millions of people. The floral offerings were numerous and beautiful, but owing to the short notice given of the time and place for holding the services, the attendance was very small, and many who would otherwise have been present to pay the last tribute of respect to their old friend were unavoidably absent. The pallbearers were Joseph Cawthorne, Frank McNish, Bernard Reinold, and Bernard Gilmore. The interment was in Calvary Cemetery. It is said that Kernell left an estate of about $25,000, which will go to his widow and two sons.

SILENCE ON THE STAGE.

Al. W. Filson, while in Pittsburgh recently, was interviewed by a representative of a local paper, and in the course of the chat he dwelt upon the necessity for absolute silence upon the stage while an act is in progress. Mr. Filson acknowledged that he is looked upon as a crank on this subject, but his is the sort of crankiness that ought to be encouraged. In many of the vaudeville theatres the stage-hands have so much leeway that they sit in the wings and hold conversations on "dope" and other trivial subjects, and the result is that players of a nervous temperament become so rattled from the chatter that they are unable to give a satisfactory performance. There is no reason why managers should not take a firm stand in this matter, as the strict enforcement of the silence rule both in regard to conversation and the shifting of scenes and props, would help materially toward the comfort of the performers as well as the enjoyment of the spectators.

BURLESQUERS STRANDED.

According to a report from Pittsburg, a company billed as the Bowery Burlesquers stranded at Jeannette, Pa. The people of Jeannette raised a purse and sent the members to Pittsburg, where some of them were forced to seek shelter in a police station. The report further states that the company left New York twelve weeks ago, and since the opening have received nothing but transportation and meal tickets. When they reached Jeannette the manager, it is alleged, decamped with whatever money was on hand. The company will appeal to the Pittsburg Board of Charities to send them back to New York. There is a well-known company called the Bowery Burlesquers, but this is evidently not it, but some small organization pirating the name. Among the stranded performers are Eva Lewis, Tillie Hoffman, Josephine West and Charles and Maud Ford.

AN INTERESTING LAWSUIT.

Mlle. Rose Edythe, through her attorney, M. Strassman, of this city, recovered judgment a few days ago against Thompson and Dundy, of Luna Park, in the Supreme Court, for breach of contract. Mlle. Edythe and her ballet were engaged to perform at Luna Park last August for $300 per week, the manager of the park having sent a letter accepting the offer made by Mlle. Edythe. When she called at Luna Park the manager stated that Thompson and Dundy did not consider the act suitable for the park, and refused to permit the act to go on. Suit was thereupon brought, and Thompson and Dundy claimed that there was no contract in existence, and that the letter by the manager was simply an offer and not a contract. The court judged otherwise, and held that a contract was made, so judgment was rendered in favor of the plaintiff.

A FINE PAIR OF TWINS.

An interesting event that has been expected for some time past occurred in the family of Mr. and Mrs. O. T. Fiske, known on the vaudeville stage as Fiske and McDonough, on Christmas Day. When the family doctor emerged from the room in which Mrs. Fiske was lying ill he informed her husband that he was the father of twins—a boy and a girl. The proud parents have been overwhelmed with congratulations. Those who have seen the babies declare that they will make a great singing team for vaudeville, as both have already shown that they are possessed of fine, strong voices, though at present they show need of training.

NEW SKETCH PRODUCED.

Mr. and Mrs. Alfred Kelcy produced a new sketch for the first time on any stage at Hyde and Behman's Theatre, Brooklyn, on Sunday evening, Dec. 20. The sketch is called A Young Parson's Predicament, and was written by a prominent minister of New York city. The piece was well received and the Kelceys will add it to their repertoire when they open on the Orpheum circuit in August, 1904.

VAUDEVILLE ALL THE RAGE.

The public are vaudeville mad. New theatres, new acts. All artists should call at Forrester's Vaudeville Studio to prepare and perfect their acts and get booked. 128 Fifth Avenue, New York.

VAUDEVILLE IN LONDON.

(Special Correspondence of The Mirror.)

TRAFALGAR [illegible]

The Tivoli [illegible] peculiation in [illegible]ne ting. It is remarka[illegible] audiences received [illegible], a fact which pleases [illegible] think she is a smart [illegible] of dash to well [illegible] achieved. She sang "[illegible]" when I heard her at the [illegible] very difficult song. "[illegible]" sticky melody, but is rendered very interesting as she delivers it. In fact she went so well during the week that she had to give "In Old Sunnar Time" as an [illegible] there is very little good [illegible] English weather. It was very [illegible] can foresee her popularity on the English stage rising rapidly, and the manager is to be congratulated upon his [illegible] up quickly can consider themselves very fortunate. I understand that she is under contract with some well-known managers but the knowledge is not public property yet.

Dorothy Morton writes from Birmingham, where she is playing this week that at the end of January she is going to Germany for three months to appear in German opera—a position that will suit her admirably. She sends her compliments of the season to THE MIRROR and wishes all her friends in the States a happy Christmas.

If this column should reach the eyes of Jennings or any of his friends they will probably be interested to know that Apollo can guarantee him good money over here. Wrestling is quite a predominant feature on the London programmes just at present, for what with Hackenschmidt at the Paragon, Madrall at the Pavilion, and Yukio Tani at the Oxford, London has quite a bevy of clever wrestlers.

Johnstone and Cooke, whose sketch, All's Fair in Love, was applauded so well by the London audiences, are leaving for Glasgow next week, where they have signed a contract for the Barrasford [illegible]. They are a very conscientious couple, [illegible] become very successful, though the [illegible] of theatre managers to sketches appearing [illegible] the music halls, is likely to hurt them at present.

Turner's Pickaninnies have agreed with Harry Rickards for a twenty-five weeks' tour in Australia, commencing [illegible]-49 16, 1904. They are at present in South Africa, playing Johannesburg and Cape Town, and their smart turn is lending a bit of color to the place. Turner also recently produced a ten-girl singing and dancing act known as the Black and White Girls.

I was very pleased to see the remarkable change, and a very agreeable one it is, too, that Dutch Daly has made in his performance at the Tivoli, which can now be considered a refined and consequently a clever act.

George W. Leslie and company's sketch at the Tivoli, Chums, is still going strong, and though it is in good hands and therefore pleasing, it is a great strain upon the actor's ability, for the situations are very trivial in their farce. I am informed by her husband that Louisa Willis (Mrs. George Leslie) has an exceedingly happy time while rehearsing in Arthur Collins' Drury Lane pantomime, Humpty Dumpty, for she states that she has never worked among such congenial people before.

Tom E. Murray, one time of Murray and Murphy, well-known comedians in the States, is engaged by Robert Arthur for the Kennington Theatre in the pantomime of Ali Baba and the Forty Thieves. He also sends his Christmas congratulations to THE MIRROR and all friends.

Pilar Morin, who is being largely billed here to appear in her new dream sketch, The Moon Spell, at the Tivoli, informs me that she has hit upon a novel scheme for a play, taken from an actual incident in Russian life, which she shortly intends to produce here. Knowing how clever a character actress she is, I feel confident that she will do full justice to the part, however outlandish it may be.

The Manhattan Comedy Four, who are now appearing at the Central Theatre, Leipsig, have secured Dave Carter as their contralto tenor. Their success is as strong as ever, a matter I don't wonder at, seeing that Dave Carter is advertising himself as "the man who can sing high D," whatever that may be, and that is sure to warrant them making a tall hit.

Though we quite understand that "Hiawatha" cannot be classed as an operatic piece worthy of the great masters, yet it is popular, and consequently ought to be considered in that light alone by all musicians. Why J. M. Glover, the Drury Lane director, should speak so disparagingly of it to a local pressman is beyond me. I give an extract from his diatribe on it, which speaks for itself: "As for 'Hiawatha,' a more puerile, infantile, sterile, unmelodious production I have never heard, and I solemnly promise that I shall not insult the intelligence of a Boxing Night audience by introducing it into the pantomime."

Vernon Douzett, whom many an American will remember, when he was manager of the Tivoli, I am sorry to hear, has been in very indifferent health for some time past, and a subscription list has been opened for his benefit at the Tivoli.

REVONOC.

NEW THEATRE FOR LOUISVILLE?

It is said that John Bacon, a member of the firm of J. Bacon and Sons, of Louisville, has offered to build a theatre for John D. Hopkins to replace the Masonic Temple Theatre, that was destroyed by fire several weeks ago. The property on which it is proposed to build is located on Fourth Avenue, between the First Christian Church and the old Louisville Public Library. Mr. Bacon is anxious that he shall have the lease taken for a long term by a responsible manager, and that is why he has made the proposition to Colonel Hopkins. The Colonel is considering the offer along with several others, and will reach a decision in the matter in the near future.

A COMING WEDDING.

Cards are out for the forthcoming wedding of James J. Morton, known to lovers of vaudeville as a first-class comedian, and Josephine Ainsley Oleson, daughter of Mrs. John Oleson. The ceremony will take place at the Sherman House, Chicago, Ill., on Wednesday, Jan. 6, at half after five in the afternoon. The invitations have been artistically gotten up, and there is a "P. S." at the bottom that conveys the information that the festivities will be "strictly informal." The friends of Mr. Morton can time their telegrams and letters so as that they may reach him in due season.

THE MARCO TWINS CASE.

The case of James McLoughlin against Oscar Hammerstein for salary alleged to be due on a contract that called for the appearance of the Marco Twins at the Paradise Gardens last Summer, was decided in favor of the plaintiff last week in the Supreme Court in this city. The verdict calls for the payment by Mr. Hammerstein of the sum of $861. Mr. McLoughlin is the principal member and manager of the Marco Twins, whose engagement was canceled by Mr. Hammerstein shortly after the beginning of what was to have been a run of several weeks.

ARCHIE ELLIS "CANED."

Archie Ellis, the courteous and popular manager of Hyde and Behman's, Brooklyn, was caught in a little "cane-rush" last week. The "rushers" were the employes at the front of the house, and the cane was given to Mr. Ellis as a slight token of the regard in which he is held. In making the presentation the spokesman expressed the hope that the cane will always be more ornamental than useful, and that Mr. Ellis will enjoy such health and strength that he will be able to look upon the cane as a souvenir and not as a necessity.

HOUDINI IN ENGLAND.

BLACKBURN, LANCASHIRE, ENGLAND,
Dec. 17, 1903.

Some of the stray news that I obtain from the Continent informs me that the giant Russian, Machnow, tried to do the "vanishing giant" trick in Berlin. He attempted to leave "Fatherland" without paying the fines he had managed to get for breaking several contracts, to the amount of 3,000 marks. He was caught at the depot, with his baggage checked for "Home, Sweet Russian Home," but the rude German police, probably remembering some of the war records, refused to allow him to go back to mother, and he was marched to the police station. As he had already sent all of his money Russia-ward he had to stay behind the bars until he had telegraphed for the money. Then they allowed him to roam wherever his fancy took him.

The rumor is afloat that the Barnum of German managers, Baron, has joined hands with Dorn, and will open a Varieté Theatre in Berlin. Herr Baron is supposed to have been the gentleman that made the Wintergarten. Many a tale is told of his so-called-"wit." His greatest delight was to be the winner of some argument. He would ask some act that he wanted to get rid of, "What time did you arrive?" "At seven o'clock, Herr Director." Herr Baron would say, with a courtly bow, "Well, you can leave at seven to-night. I'll not want you." Keeping an act on the stage all night, and then not letting them go on was another favorite trick of his. There is only one man that ever defeated Herr Baron in an argument, and this was shortly after Baron had refused to allow "Maseppa," the famous talking horse, to appear. Herr Baron booked this horse and advertised it as the "American Talking Horse." The animal arrived in due time, and Baron, wishing to see it, went to the trainer and said, "Let me hear the horse talk." Naturally the trainer informed Herr Baron that the horse did not actually speak, but made signs with his hoof by scratching the ground or nodding his head. This did not satisfy Baron, and the man was not allowed to fulfill his engagement. The case was taken to the law courts, and Baron actually swore that he was under the impression that the horse could speak like a human being, but it availed him naught. He was compelled to pay two months' salary to "the horse that spoke." The one time that he was defeated in a wordy argument happened in a very peculiar manner. A small German came and asked to be admitted free to see the show. It may surprise you to know that seldom is the "courtesy of the house" extended to any one in Germany. Every manager pays for his seat, and no one is admitted free. Naturally there are exceptions in all cases, but I speak only of the majority. Herr Director Baron looked at the young man who had the nerve to ask for a free seat, and putting his hand into his pocket he brought out a mark, which he handed to the man, saying, "I never pass any one; but here, go and buy yourself a ticket." The young man looked surprised, and turning on his heel, said, "Thanks, Herr Baron; now that I have money I'll go to the Apollo Theatre" (the opposition house).

Baron would pay any salary for an act that he wanted. He brought Lillian Russell to the Wintergarten, and paid her a remarkable salary. Should he once again be a manager, judging from his former reputation, he will make the present managers of the Wintergarten sit up nights seeking acts. All the performers in the world can shout "Hallelujah," as it will mean work for thousands of acts. No doubt Monsieur Forbe, the once famous "aide-de-camp" to Monsieur Marchang, of the Folies Bergere, will have something to say about booking the acts, but we shall wait and see.

At the Wintergarten for this month the programme consists of Salerno, champion juggler; Johnson and Dean with their "lobsterscope," Wood and Bates, musical mokes; the Saphos bar performers; Otto Reutter, the great German "Komiker;" Little Fred and his trained animals; Kremo Family, acrobats; Piwett, clown; Four Sisters Merkle, Annette Gillars, songstress; Bukko Lasson, "street singeress," and the ballet, *Pariser Luft* (Paris Breezes).

Circus Busch has as a feature the lion trainer, Richard Sawade, and Circus Schuman still leads with Herr Seeth and his twenty-five lions. Mlle. Helen Dutrieu is among the other big attractions at Schuman's. She is the lady that flies through the air on a bicycle from one end of the building to the other, which act is now known in Germany as the *Todessprung*.

At the Apollo Theatre, in Berlin, there are no American turns, and the feature is the comedy, *Er Braucht Einen Regenschirm* (He Needs an Umbrella).

In Breslau, Goldin the magician is the leading feature. The Willi Brothers are a close second. The once famous circus performer, Fraulein Nora Pfreimter, died recently in Sulbach, of consumption. She had earned a good reputation as a circus performer, and utilised it to obtain money under false pretences. At the time of her death, according to the German press, she was serving a two years' sentence in prison.

Smith and Doretto are at the Central Theatre in Dresden. Their special scenery is causing a lot of talk, as it shows the Brooklyn Bridge. The back drop is said to have been painted by Storm, the well-known scenic painter. This month in Hamburg is "*Dom Zeit*." Hundreds of acts are to be seen, and every manager in Germany of any account is on a visit to see what acts he can find that will fit in his establishment. Saharet, the "Cyclone in Chiffon," is packing them in at advanced prices at Walhalla Theatre in Magdeburg. She is being booked up for the next three years at a salary that no one has ever received for dancing, and I hear that when all contracts are played, there will be a retiring act performed by "Ikey Rosy," and he will stay at home and polish the different kinds of monies that he has collected during his more than successful tour through Europe. I note by the bills of the Theatre Carignano, in Turin, Italy, that there is a performer billed as "Satsuma, the original Jap Juggler." I wonder if that is the same "Sat" that has been in America so long. Montrell, the juggler, is billed in Buda Pest, as "America's Greatest Juggler." Philadelphia is over here with a troupe of elephants, and is featured in Hamburg.

It is interesting to note that Henry Huline, once of the Huline Brothers, of musical clown fame, and who has been manager, or "Herr Director" of the Kils Colosseum in München for a number of years, has been forced to leave his position, as he was suffering from loss of memory—on rent day. To his credit it must be said that all performers received salaries promptly on salary day. The proprietor of the Colosseum, Herr Wagner, informed the jury that Herr Director Huline is shy the tidy sum of 10,400 marks. Very which he will have to pay or make room. Very likely he will resume his agency in München.

In Paris once more they have their yearly championship wrestling match at the Casino. The real champion, Georg Hackenschmidt, is here in England earning a big salary, so the gay Parisians will not see the "Russian Lion," as he is called. It is more than likely that Hackenschmidt will visit America in 1904. He is billed as "wrestling the wrestlers," and Kurtz, our once long-haired friend, is advertising that he is "dating the dates on a date-book."

Kindest regards and best wishes for 1904 to THE MIRROR and all friends. HARRY HOUDINI.

THE NEW TRENTON THEATRE.

The new theatre in Trenton, called the Trent, is one of the finest in the State of New Jersey. It was opened on Dec. 8, as a high-class vaudeville house, and judging by the attendance since the first night it is filling a long felt want in Trenton. The house has a capacity of 1,600, with an orchestra, balcony and gallery. There are twelve boxes, and all the modern conveniences of the most up-to-date house. The stage is seventy-five feet high, forty-two feet wide and sixty-five feet deep, and is well stocked with handsome scenery. The capitalists interested in the company that put up the building are William S. Hancock, Barker Gunnere, Alexander Yard, Joseph Rice, and the Messrs. Roebling. The attractions are on a par with those booked for Keith's theatres in Philadelphia.

VAUDEVILLE IN BROOKLYN.

Dan Daly was the big feature last week at Hyde and Behmans, and, like all other acts who are in vaudeville with a name only, he drew but did not please greatly. Tom Nawn and Company presented Pat and the Genii and scored a most emphatic hit. The act is practically new here and won the great appreciation due such a capital sketch. Mr. Nawn's impersonation of an Irish character is a treat and his support was capable. Eva Mudge, in her delightful character changes, proved most welcome. She is a most prepossessing little lady, and her marvelously quick changes, pleasing voice and carefully selected songs, all tend to wholly capture her audience. James F. Dolan and Ida Lenbarr, in Taking Chances, made their usually good impression. Colby and Way scored in their clever work. Clifford and Burke have an original style that pleased immensely. The Avon Comedy Four have a great act, but the idea is old. They were a laughing hit notwithstanding. The Gillett Trio were good. This week Hyde's Comediana, composed of The Four Mortons, Elinore Sisters, Holloway Trio, Piccolo Midgets, Brooklyn Sextet, The Two Kielsts, Hill and Whittaker and Bennett and Young.

The Grand Opera Trio made their reappearance at the Orpheum last week and were most enthusiastically received. They present the prison scene from Faust, and are wonderfully effective in it. George Wilson got away with many good laughs and pleased mightily. Harry Linton and the Laurence Sisters were successful in winning appreciation, and Harrigan, who formerly did mostly juggling, is now winning renewed popularity and fame as a monologist. His material in this line is capital and his delivery most effective. H. V. Fitzgerald, in a quick change act, deserves great credit for his new ideas and novel manner of making his character changes. Arteste again mystified and The Golden Gate Quintette carried off honors in their singing and dancing specialty. Seeback, The Fleury Trio and Carlisle's Ponies all pleased. This week a strong bill is in vogue. GEORGE TERWILLIGER.

A SHARPER BALKED.

When Houdini, the "Handcuff King," was at the Palace, Halifax, England, some weeks ago, he as usual invited any one in the house to come on the stage and tie his hands. A young man responded and made a very elaborate tie that took about six minutes to complete. Houdini released himself as usual and was about to proceed with his performance when the youth demanded a chance to tie him up again. As he had claimed to be a simple working lad, there was much excitement, when one of the spectators identified him as a man who some time ago exposed the handcuff tricks in the *Strand Magazine*. When Houdini heard this he made a speech in which he offered to give £500 to the poor if he failed to handcuff the other man in such a way that he could not free himself. The man refused to be handcuffed and had to retire to the auditorium, leaving all the glory to Houdini.

PARTNERS MAKE A CHANGE.

Mr. and Mrs. Homer B. Mason and Guy H. Hubbard, formerly the Mason-Keeler company, producing the sketch, Hooked by Crook, have separated, the Masons keeping the firm title and producing new sketches, and Mr. Hubbard continuing with new associates in the burglar act, with the name changed to The Midnight Matchmaker, Gelett Burgess' original title. The act has been well received in America for two years past and will be produced in London early in April.

A WALKING AUTOMATON.

F. J. Ireland, of Chicago, has finished work on an automaton the construction of which has occupied spare moments during the last twelve years. It is made in the form of a man, and the trunk is filled with delicate machinery and storage batteries. By operating different switches the figure may be made to walk, smoke a pipe, write on a blackboard and do many other little tricks. Mr. Ireland calls his automaton "Enigmarelle," and will exhibit it in vaudeville.

MEETING OF MANAGERS.

A number of the most prominent vaudeville managers of the United States met at Shea's Empire Theatre, Cleveland, O., on Dec. 24. The purpose of the meeting was to establish amicable relations between the managers of the entire country. Among those present or represented were B. F. Keith, Martin Beck, J. J. Murdock, Harry Davis, J. H. Moore, John Kreitner, and M. Shea. It is expected that the meeting will have far-reaching results.

VAUDEVILLE JOTTINGS.

Two members of the Troubadour Four are mourning the loss of near and dear relatives. The father of Nat Wixon died at his home in Providence, R. I., on Dec. 13, and the mother of William Fuller died at her residence in Philadelphia on Nov. 29.

John G. and Alice McDowell are playing comedy parts and doing their specialty with Warner and Altman's A Mountain Outlaw.

Blocksom and Burns and Aza were the big numbers with the co. of vaudevillains who sailed for Havana on Thursday last.

Charles Leonard Fletcher has made the hit of his career with his imitations of Charles Warner in Drink. Even in cities where Mr. Warner has never been seen, the impersonation is regarded with much favor. Mr. Fletcher will play two weeks for Percy Williams in January and will sail for London immediately afterward, to open there on Feb. 15.

Maude Courtney, who sings the old songs, has been re-engaged for three years on the Moss and Thornton Tour and for two years on the Bell-Graydon Tour in the English provinces. Her popularity on the other side is even greater than it is in this country.

Fisher and Carroll write to THE MIRROR that they are not connected in any way with a play called Looking for a Wife. They state that their names have been advertised with the attraction and wish managers to know that they are still playing dates.

Hayward and Hayward have closed a two weeks' engagement with The Way of the Wicked, and have joined the Gorrain Stock co., at Geneva, N. Y.

Leu Neff, who has been on the business staff of Barnum and Bailey the past year, has secured the rights to a new English moving picture machine, which is said to surpass anything yet seen in this country. Mr. Neff will first exhibit the pictures through New York State next week.

Mrs. Henry S. Nelson, formerly Gracie Cumings, once a well-known professional, who is studying singing in Minneapolis, did her specialty for the first time in four years at an Elks' "Charity Bundle Social" last week, with great success.

Florence Gerald has sold her one-act play, A South Dakota Divorce, to J. K. Emmett, who will produce it in vaudeville.

Tom Gillen and his wife have been very busy for some weeks past in and around New York with club work, and have some excellent time booked in New England for the remainder of the season. Next Summer Mr. Gillen will manage the vaudeville attractions at three Summer resorts, and in the Fall will join the forces of Sullivan, Harris and Woods.

James A. and Celia Welch are meeting with success with their new sketch, The Piker. They have just closed a ten weeks' tour in the Western houses.

James and Maud Ryan are with the McAuliffe Stock co., playing characters and comedy and doing their specialties.

The biograph last week at Keith's showed some very interesting views of the opening of the new East River bridge.

Hurtig and Seamon had charge of the vaudeville entertainment given by Dirigo Lodge, No. 30, F. and A. M., at Terrace Garden on Dec. 26. Jennie Yeamans, the Five Nosses, and Hal Stephens were on the bill.

Walter Lemane, whose death, from consumption, at Pueblo, Col., on Dec. 10, was reported in last week's MIRROR, was a brother of Mrs. Alfred Kelcy. In order to correct a false impression, THE MIRROR records the fact that Mr. Lemane was a member of a wealthy Southern family, and that his father attended to all the details in connection with his funeral. The body was placed in a receiving vault at Pueblo, temporarily, but will be removed in the near future to New Orleans, where it will be interred in the family plot. Mr. Lemane left no children.

The Hunts, known in dramatic work as William Hunt, Madge Whyte, Irene and Blanche Clark, are going into vaudeville, having had a sketch written for them by one of the foremost writers of the day.

The Roberts Four spent a delightful Christmas at Saginaw, Mich., and the exchange of presents was a pretty feature of the day. Mrs. Roberts presented her husband with a cluster pin, made of a ruby surrounded by twenty-four diamonds, and her two daughters each with a beautiful leather traveling case, lined with red satin and fitted with all the necessities of travel. The Misses Roberts also received, among other things, a kodak, an ivory manicure set and several pieces of expensive jewelry. After the performance the entire co. of vaudeville people at the Jeffers got together and spent several hours in a jolly little celebration.

Fannie May (Mrs. Harcourt), of the vaudeville team of Harcourt and May, who has been dangerously

VAUDEVILLE. VAUDEVILLE.

At PASTOR'S THEATRE, New York City, THIS WEEK.

4 PEOPLE **SULLY FAMILY** 4 PEOPLE

In the Comedy "AN INTERRUPTED HONEYMOON." By FRANK KENNEDY. Copyrighted.

Presenting the Clever Juvenile Comedian **LITTLE BILL SULLY** | And that Droll Little Intellectual Comedian **JOHN F. SULLY, Jr.**

Managers, Agents and Performers Invited.

The Jolly Jackies.

Gaston and Stone

This week, back at Tony Pastor's. "Managers, take the tip."

"STELLA."

GILLIHAN and MURRAY

Big hit at Pastor's Xmas week. Open for clubs and entertainments this week and next. All open time in January. Address Wm. Morris or Jo Paige Smith.

We were at Pastor's Xmas week,
Doing an act not exactly meek,
"They have new stuff," you could hear them say.
"And we are glad when they come this way."
P. S.—"That is a good act."—Tony Pastor.

JOE MYRA BUSTER **KEATON**

Keith's, Boston, for a New Year's starter. This week with Peter L. Sohanan, the Lincoln's Favorite. With apologies to Terry and Elmer.
EDDIE SHAYNE, Western Rep.

B-U-S-T-E-R
Small worker that you are,
Such a big little star,
And a credit to your Pa and Ma,
B-U-S-T-E-R
JO PAIGE SMITH, Eastern Rep.

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The Marco Twins Win. McLaughlin, vs Hammerstein.

Supreme Court, before Judge Davis and a Jury. Verdict rendered for Plaintiff for full amount, **$861.00** December 21st, —1903.—

Was compelled to cancel Duquesne, Pittsburg, last week, on account of above case, with thanks to Mr. Harry Williams. This week Howard, Boston.

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ill with typhoid fever in Oklahoma City the past four weeks, is now recovering. Mr. Harcourt still continues with Peck's Bad Boy (Southern).

Zelma Rawlston has gotten out a very handsome circular, containing some of her latest pictures as well as a few of the complimentary press notices she has received in Europe and America.

May Duryea and Fred Wais produced Edmund day's sketch, The Imposter, last week at Young's Pier, Atlantic City, where they were the headliners, and their work was received with much favor.

Nate Leipzig, who was at one time associated in vaudeville with Berol Brothers in their rag-picture act, is now busily engaged filling club and entertainment dates. His act is composed entirely of legerdemain, and has been very successful.

Francesca Redding was the subject of a lengthy and interesting interview in a recent issue of the San Francisco "Call." The chat was very breezy, and reflects great credit upon Miss Redding. The interview occupied almost an entire page of the paper in which it appeared.

Myles McCarthy, who is playing his Race Tout's Dream in vaudeville, has just issued a neat and serviceable calendar in commemoration of his success as a headliner. Since producing the sketch early in August he has had but one week's rest en route to 'Frisco, to play the Orpheum circuit. He has already booked the Kohl and Castle circuit and other good dates.

M. B. Leavitt has met the Zanzigs in the far East and they have joined forces, giving a big entertainment with the combined cos. Professor Sylvian A. Lee is also a member of the combination, which is one of the largest that has ever toured in the Orient.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Annie—Orph., Kansas City, 28-Jan. 2.
Adams, James R.—Proctor's, Newark, 28-Jan. 2.
Adelaide, La Petite—Empire, Hoboken, 28-Jan. 2.
Aherns, The—Edison, Helena, 28-Jan. 2.
Alexis and Schall—Poli's, New Haven, 28-Jan. 2.
Alexius—Howard, Boston, 28-Jan. 2.
Allen, Phyllis—O. H., Chicago, 28-Jan. 2.
Allen, Pearl and Vinlet—New Orleans, 28-Jan. 2.
Allisons, The—Casto, Lowell, 28-Jan. 2.
Almont and Dumont—Avenue, Pittsburgh, 28-Jan. 2.
Ameta—Merida, Mexico, Dec. 7-Jan. 2.
Arberg Sisters—Pastor's, 28-Jan. 2.
Armenia-Ilto Troupe—Orph., Kansas City, 28-Jan. 2.
Armstrong and Holly—Poli's, New Haven, 28-Jan. 2.
Armstrong and Wright—Columbia, St. Louis, 28-Jan. 2.
Ashton, Margaret—Palace Row, London, Eng., 28-Jan. 4.
Babbitt's Minstrels—Nickelodeon, Boston, 28-Jan. 2.
Bailey and Madison—Howard, Boston, Jan. 4-9.
Barnes, Paul—Keith's, Phila., 28-Jan. 2.
Barry, Mr. and Mrs. Jimmie—Avenue, Pittsburgh, 28-Jan. 2.
Bassett, Howard—Trent, Trenton, 28-Jan. 2.
Bayes, Nora—Proctor's 58th St., N. Y., 28-Jan. 2. Proctor's 23d St., 28-Jan. 2.
Beanos, The—Boston, Lowell, 28-Jan. 2.
Bellman and Moore—Temple, Louisville, 28-Jan. 2. Columbia, Cincinnati, 3-10.
Belyea—Nickelodeon, Boston, 28-Jan. 2.
Bennett and Young—H. and B., Brooklyn, 28-Jan. 2.
Bentley, Musical—Casto, Lawrence, 28-Jan. 2. Casto, Lowell, 4-9.
BERGERE, VALERIE—Orph., Omaha, 27-Jan. 2.
Bernard, Elsie—Keith's Bijou, Phila., 28-Jan. 2.
Bijou Comedy Trio—Pastor's, N. Y., 28-Jan. 2.
Blake, Harry and Flora—Middlesex, London, 28-Jan. 2.
Blockson and Burns—Payret, Havana, 28-Jan. 9.
Bond, Fred, and Co.—Keith's, Boston, 28-Jan. 2.
Boniface, Geo., and Co.—Orph., Kansas City, 28-Jan. 2.
Bordeoux, Marie—Odeon, Baltimore, 21-Jan. 2.
Bradshaw, Chas., and Co.—Keith's Bijou, Phila., 28-Jan. 2.
Brooklyn Sextette—H. and B., Brooklyn, 28-Jan. 2.
Brooks Bros.—Colonial, Cleveland, 28-Jan. 2. Main St., Peoria, 4-9, Olympic, Chicago, 11-16.
Brooks, Herbert—Empire, Washington, 28-Jan. 4.
Browne, Frank L.—Arch St. Museum, Phila., 28-Jan. 2.
BROWNE, WHISTLING TOM—Columbia, St. Louis, 28-Jan. 3, O. H., Chicago, 4-10.
Bryant and Saville—Orph., New Orleans, 28-Jan. 2.
Burdette, Madeline—Odeon, Baltimore, 2—indefinite.
Burke's Dogs—Howard, Boston, 28-Jan. 2.
Burto Bijou Circus—Keith's, N. Y., 28-Jan. 2.
Burton and Brooks—Temple, Detroit, 28-Jan. 2.
Bush, Frank—Keith's, Boston, 28-Jan. 2.
Bush and Gordon—Proctor's 5th Ave., N. Y., 28-Jan. 2.
Caffrey and Grant—Howard, Boston, 28-Jan. 2.
Callahan and Mack—Keith's, Providence, 28-Jan. 2.
Capell, Milly—Keith's, Boston, 28-Jan. 2.
Carita—Proctor's, Albany, 28-Jan. 2. Proctor's 5th Ave., N. Y., 4-9.
Carleton and Terre—Pastor's, N. Y., 28-Jan. 2.
Carlin and Otto—Keith's, Phila., 28-Jan. 2. Keith's, N. Y., 4-9.
Carmen Sisters—H. and S., N. Y., 28-Jan. 2.
Carmon Troupe—Olympic, Chicago, 28-Jan. 2.
Carney and Flynn—Arch St. Museum, Phila., 28-Jan. 2.
Carus, Emma—Apollo, N. Y., 2—indefinite.
Casad and De Venn—Crystal, Colorado Springs, 22-Jan. 2.
Cassin, Jack—Charleston, W. Va., 28-Jan. 2. Portsmouth, O., 5-10.
Charles, Carl—Empire, Helena, 21-Jan. 2.
Cherry and Bates—Casto, Lawrence, 28-Jan. 2.
Clare, Helen—Odeon, Baltimore, Sept. 21—indefinite.
Clark and Temple—Olympic, Chicago, 28-Jan. 2.
Clarke, Wilfrid, and Co.—Empire, Hoboken, 28-Jan. 2.
Clayton, Jennings and Jasper—Empire Holloway, 28-Jan. 2, Empire, New Cross, 4-9.
Clayton, White, and Marie Stewart—O. H., Chicago, 28-Jan. 2.
Clifford and Burke—H. and S., N. Y., 28-Jan. 2.
Clifford, Billy Single—H. and S., N. Y., 28-Jan. 2. Proctor's, Albany, 4-9.
Clayton, Kennedy and Rooney—Keith's, N. Y., 28-Jan. 2.
Colby Family—Houston, Tex., 21-Feb. 21.
Collins and Hart—Tivoli, London, 21-Jan. 2.
Comedians, Hyde's—H. and B., Brooklyn, 28-Jan. 2.
Corbley and Burke—Keith's, Providence, 28-Jan. 2.
Craig, John, and Mary Young—Keith's, N. Y., 28-Jan. 2.
Crane, Mr. and Mrs. Gardner—Kohl and Castle circuit 14-Jan. 10.
CRESSY, WILL M., AND DAYNE, BLANCHE—Empire, Cleveland, 28-Jan. 2, Olympic, Chicago, 4-9.
Cullen, James H.—Olympic, Chicago, 28-Jan. 2.
Curtiss, May—Palace, Boston, 28-Jan. 2.
Cushman, Holcomb and Curtis—O. H., Chicago, 28-Jan. 2.
Cuttys, Six—Baltimore, Md., 28-Jan. 2.
D's and D's—Blazier's, Portland, 28-Jan. 2.
Dagwell, Auric—Arcade, Toledo, 28-Jan. 2. Avenue, Pittsburgh, 4-9.
Daly, Tate and Ronan—Casto, Lawrence, 28-Jan. 2. Casto, Lowell, 4-9.
Dancing Violinist—Orph., Utica, 28-Jan. 2.
Danovas, The—Nickelodeon, Boston, 28-Jan. 2.
Dauphins, The Two—Orph. Circuit.
DAVIS AND MACAULEY—Shea's, Buffalo, 28-Jan. 2, Shea's, Toronto, 4-9.
Dawson, Ely—Empire, Great Falls, Mont., 28-Jan. 2.
DAY, GEORGE W.—O. H., Chicago, 28-Jan. 2. Grand, Indianapolis, 4-9.
Deaves' Manikins—Trent, Trenton, 28-Jan. 2.
De Graff Sisters—Casto, Lowell, 28-Jan. 2.
De Laceys, The—Parlor, Everett, 28-Jan. 2.
Delmore and Lee—Avenue, Pittsburgh, 28-Jan. 2.
Delmore and Wilson—Empire, Dublin, 28-Jan. 2.
Delmore, The Misses—Poli's, Hartford, 28-Jan. 2. Avenue, Pittsburgh, 4-9.
Derenda and Green—Royal, Troy, 28-30, Gaiety, Albany, Jan. 1-3.
Deveau, Hubert—Proctor's 23d St., N. Y., 28-Jan. 2.
De Witt, Burns and Torrence—Keith's, Phila., 28-Jan. 2.
Dickson, Charles—Poli's, Waterbury, 28-Jan. 2, Poli's, Bridgeport, 4-9.
Dillon Brothers—Shea's, Toronto, 28-Jan. 2.
DOHERTY SISTERS—Empire, Liverpool, 28-Jan. 2, Empire, Bradford, 4-9.
Dolan and Lenharr—H. and S., N. Y., 28-Jan. 2.
Donahue and Nichols—Shea's, Buffalo, 28-Jan. 2.
Dooley, J. Francis—Casto, Fall River, 28-Jan. 2, Casto, Lawrence, 4-9.
Downs, Nelson T.—Chase's, Washington, 28-Jan. 2, Avenue, Pittsburgh, 4-9.
Doyle, Edward—London, Eng.—indefinite.
Doyle, Major—Casto, Lawrence, 28-Jan. 2, Casto, Lowell, 28-Jan. 2.
Dressler, Marie—Chase's, Washington, 28-Jan. 2.
Duffy, Sawtelle and Duffy—Orph., Omaha, 27-Jan. 2.
Dumitrescu, Van Auken and Vannerson—Orph., San Francisco, 28-Jan. 2.
Duncan and Hardie—Avenue, Pittsburgh, 28-Jan. 2.
Duncan, A. O.—Cook's, Rochester, Jan. 4-9.
Eckert and Berg—Orph., Utica, 28-Jan. 2.
ECKHOFF AND GORDON—Orph., Los Angeles, Jan. 3-10.
Eddy, El Nino—Pastor's, N. Y., 28-Jan. 2.
Edouin and Edwards—Shea's, Toronto, 28-Jan. 2.
Edwards, Sam, and Co.—Columbia, Cincinnati, 28-Jan. 2.
Eldons, Two—Charleston, W. Va., 28-Jan. 2, Portsmouth, O., 5-9.
Eldora and Norine—Columbia, St. Louis, 28-Jan. 2.
Eldridge, Press—Orph., Brooklyn, 28-Jan. 2, Poli's, Waterbury, 28-Jan. 2.
Elinore Sisters—H. and B., Brooklyn, 28-Jan. 2.
Emmons, Frank—Charleston, W. Va., 28-Jan. 2, Portsmouth, O., 5-10.
Ernest, Charles—Shea's, Buffalo, 28-Jan. 2.
Everett Sisters—Standard, Houston, Tex., 21-Jan. 2.
Everett Trio, The—Casto, Fall River, 28-Jan. 2, Casto, Lawrence, 4-9.
Fadette Orchestra—Keith's, Phila., 28-Jan. 2.
Fagan and Byron—Poli's, New Haven, 28-Jan. 2.
Falke and Seamon—Colonial, Cleveland, 28-Jan. 2.
Fantas, Two—Star, Hamilton, 28-Jan. 2.
Fay, Hugh—Empire, Cardiff, Wales, Jan. 4-9.
Ferguson and Beeson—Casto, Fall River, 28-Jan. 2, Casto, Lawrence, 4-9.
Ferguson and Mack—Keith's, Phila., 28-Jan. 2.
Fialkowski—Keith's, Phila., 28-Jan. 2.
Fields, "Happy" Fanny—Empire, Shepperd's Bush, 28-Jan. 2, Empire, New Cross, 4-9.
FIELDS, W. C.—Empire, Johannesburg, 30-Jan. 25.
Fields and Hanson—Main St., Peoria, 28-Jan. 2.
Fields and Ward—Orph., Brooklyn, 28-Jan. 2, Circle, N. Y., 4-9.
Fields, Harry and Sadie—Casto, Lawrence, 28-Jan. 2, Casto, Lowell, 4-9.
Filson and Errell—Cook's, Rochester, 28-Jan. 2, Temple, Detroit, 4-9.
Fischer and Walker—Orph., Kansas City, 21-Jan. 2.
Fisher and Carroll—Keith's, Boston, 28-Jan. 2.
FISHER, MR. AND MRS. PERKINS—Casto, Lowell, 28-Jan. 2.
Fitzgerald, H. V.—Odeon, Baltimore, 28-Jan. 2.
FLETCHER, CHARLES LEONARD—Columbus, Cincinnati, 27-Jan. 2, Circle, N. Y., 4-9.
Fonti Boni Bros.—Howard, Boston, 28-Jan. 2.
Foster, Willard—Charleston, W. Va., 28-Jan. 2, Portsmouth, O., 5-10.
Fox, Madge—O. H., Chicago, 28-Jan. 2.
Fraser and Mac—Empire, Leicester, 28-Jan. 2.
Frey and Fields—Waldman's, Newark, 28-Jan. 2.
Frobel and Rugan—Empire, Sheffield, 28-Jan. 2, Leeds, Eng., 4-9.
Frosto and Harvey—Palm Garden, Ashland, Wis., 21-Jan. 2.
Gardiner Children, Three—Poli's, Waterbury, 28-Jan. 2, Poli's, Hartford, 4-9.
Gardner and Vincent—Colonial, Cleveland, 28-Jan. 2.
Garrison, Jules and Ella—Keith's Bijou, Phila., 28-Jan. 2.
Gaston and Stone—Pastor's, N. Y., 28-Jan. 2.
Geiger, John—Proctor's 23d St., N. Y., 28-Jan. 2.
Gillett, Edward—Keith's Bijou, Phila., 28-Jan. 2.
Gilson, Lottie, and Billy Hart—Casto, Lawrence, 28-Jan. 2, Casto, Lowell, 4-9.
Girard and Gardner—Pittsburgh, 28-Jan. 2, Cook's, Rochester, 4-9.
Gleason, John and Bertha—Keith's, Boston, 28-Jan. 2.
Glenroy and Russell—Arch St. Museum, Phila., 28-Jan. 2.
Godfrey, Hal, and Co.—Orph., Kansas City, Jan. 3-10.
Grand Opera Trio—H. and S., N. Y., 28-Jan. 2.
Guerrero, Rosario—Shea's, Buffalo, 28-Jan. 2.
Haines and Vidocq—Haymarket, Chicago, 28-Jan. 2.
Hall and Hughes—A. and S., Boston, 28-Jan. 2.
Harmony Four, The—Empire, Nottingham, 28-Jan. 2, Palace, Lancaster, Eng., 4-9.
Harper, Desmond and Bailey—Shea's, Toronto, 28-Jan. 2.
Harrington, Giles—O. H., Chicago, 28-Jan. 2.
Hart, Willie and Edith—Keith's, Providence, 28-Jan. 2.
Harts, The—Keith's, Providence, 28-Jan. 2.
Harty, John R.—Casto, Fall River, 28-Jan. 2, Casto, Lawrence, 4-9.
Harvey and Haynes—Coeur d'Alene, Spokane, Wash., 28-Jan. 2.
Hatch Bros.—Pastor's, N. Y., 28-Jan. 2.
Hawkins, Lew—Empire, Hoboken, 28-Jan. 2.
Heath and Excela—Edison, Vancouver, B. C., 28-Jan. 2.
Heavenly Twins, The—Casto, Lawrence, 28-Jan. 2, Casto, Lowell, 4-9.
Hecklow and Wheeler—Crystal, Milwaukee, Jan. 4-9.
Hecklow, Charles—Crystal, Milwaukee, Jan. 4-9.
Hefron, Tom—Park, Seattle, 21-Jan. 2.
HELENA, EDITH—Mellini, Hanover, Germany, Jan. 1-15.
Herrmann, Adelaide—Majestic, Boston, 27-Jan. 2, Proctor's 23d St., N. Y., 4-9.
Hill and Whittaker—H. and B., 28-Jan. 2.
Hoey and Lee—Shea's, Buffalo, 28-Jan. 2, Orph., Brooklyn, 4-9.
Hoffman and Pierce—Keith's Bijou, Phila., 28-Jan. 2.
Holden and Florence—Orph., Omaha, 28-Jan. 4, Orph., Kansas City, 3-10.
Holden's Manikins—Shea's, Toronto, 28-Jan. 2.
Holdsworths, The—Nelson, Springfield, 28-Jan. 2.
Hollis and Weston—Howard, Boston, 28-Jan. 2.
Holloway Trio—H. and B., 28-Jan. 2.
Hoosier Zouaves—Chase's, Wash., 28-Jan. 2.
HOUDINI, HARRY—Empire, Bordesley, Eng., 28-Jan. 2, Empire, Glasgow, Scotland, 4-9.
Howard and Bland—Pastor's, N. Y., 28-Jan. 2.
Howard Bros.—Orph., Omaha, 28-Jan. 4.
Howards' Animals—Cook's, Rochester, 28-Jan. 2.
Howley and Leslie—O. H., Chicago, 28-Jan. 2.
Hudson, Mabel—Keith's, Boston, 28-Jan. 2.
Hughes, Mr. and Mrs. Gene—London, 28-Jan. 2, Bristol, Eng., 4-9.
Hume, Rose and Lewis—Weast's, Peoria, 28-Jan. 2.
Hyde's Comedians—H. and B., Brooklyn, 28-Jan. 2.
Hymer and Kent—Arch St. Museum, 28-Jan. 2.
Johnson and Wells—Haymarket, Chicago, 4-9.
Johnson, Sabelle—Avenue, Pittsburgh, 28-Jan. 2.
Johnsons, Juggling—Shea's, Buffalo, 28-Jan. 2.
Johnstone and Cook—Tivoli, London—indefinite.
JOHNSTONS, MUSICAL—Miner's 8th Ave., N. Y., 28-Jan. 2, Olympia, Harlem, 4-9.
Jones, Irving—Orph., Kansas City, 28-Jan. 2.
Juniper and Robinson—Casto, Lawrence, 28-Jan. 2, Casto, Lowell, 4-9.
Jose, R. J.—Orph., Brooklyn, 28-Jan. 2.
Kaufman Troupe—Keith's, Phila., 28-Jan. 2.
Keane, J. Warren—Proctor's 5th Ave., N. Y., 28-Jan. 2.
Keatons, Three—Keith's, Boston, Jan. 4-9.
Kenan, Frank, and Co.—Keith's, Phila., 28-Jan. 2, Keith's, Boston, 4-9.
Kelley and Annette—Santa Anna, 28-Jan. 2.
Kelly and Adams—Keith's Bijou, Phila., 28-Jan. 2.
Kenna, Charles—Empire, Columbus, 28-Jan. 2.
Keno, Welsh and Melrose—Poli's, New Haven, 28-Jan. 2.
King, Vera—Keith's, Providence, 28-Jan. 2.
Kitamura Troupe—Keith's, Providence, 28-Jan. 2.
Kleists, Two—H. and B., Brooklyn, 28-Jan. 2.
Klein and Clifton—Keith's, Boston, 28-Jan. 2.
Klein, Ott Brothers and Nickerson—Olympic, Chicago, 28-Jan. 2, Haymarket, Chicago, 4-9.
La Adelita—Charleston, W. Va., 28-Jan. 2, Portsmouth, O., 5-10.
La Tour, Irene—Chase's, Washington, 28-Jan. 4.
Lamonts, Two—Poli's, Hartford, 28-Jan. 2.
Lancaster, Freda—Odeon, Baltimore, 2—indefinite.
Lane, Chris—Keith's, Providence, 28-Jan. 2, Keith's, Boston, 4-9.
Lamoines, The—Columbia, St. Louis, 28-Jan. 2.
Laurents, Marie—Howard, Boston, 28-Jan. 2.
Lavender and Thomson—Keith's, Boston, 28-Jan. 2.
Laveen and Cross—Avenue, Pittsburgh, 28-Jan. 2.
Lawrence, Al.—Shea's, Buffalo, 28-Jan. 2, Shea's, Toronto, 4-9.
Lawson and Naman—Trent, Trenton, N. J., 28-Jan. 2.
Le Bar—Keith's Bijou, Phila., 28-Jan. 2.
Le Moines, The—Columbia, St. Louis, 28-Jan. 2.
Leenore and St. Clair—Avenue, Pittsburgh, 28-Jan. 2.
Leevine and Alma—Howard, Boston, 28-Jan. 2.
Leon and Adeline—Keith's, Providence, 28-Jan. 2.
Levy, Ethel—Keith's, Phila., 28-Jan. 2.
Lewis, Alice—Keith's, Phila., 28-Jan. 2.
Libby and Trayer—Poli's, New Haven, 28-Jan. 2.
Litchfield, Mr. and Mrs. Nell—Hopkins', Louisville, Ky., 27-Jan. 2, Main St., Peoria, 4-9.
Littlefield, Chas. W.—Casto, Lowell, 28-Jan. 2.
Levitts, The—Casto, Lowell, 28-Jan. 2.
Macarte, Three Sisters—Palace, Plymouth, Eng., 28-Jan. 2, Palace, Sunderland, 4-9.
Macarts' Dogs and Monkeys—Orph., Brooklyn, 28-Jan. 2.
Mack and Elliott—Jeffers, Saginaw, Mich., 28-Jan. 2.
Madcaps, Three—Watson's, Brooklyn, 28-Jan. 2.
Mahr, Agnes—Orph., New Orleans, Jan. 4-9.
Maitland, Madge—Haymarket, Chicago, 28-Jan. 2.
Manley and Rose—Pastor's, N. Y., 28-Jan. 2.
Mantell and Lamb—Orph., Oakland, 28-Jan. 2.
Marcel's Art Studies—Keith's, Boston, 28-Jan. 2, Circle, N. Y., 4-9.
Marco Twins—Howard, Boston, 28-Jan. 2.
Marinellas, The—Butler, Pa., 28-Jan. 2.
Marion and Dean—Keith's, Phila., 28-Jan. 2.
Marsh and Sartella—Orph., Denver, 28-Jan. 2.
Martin and Quigg—Odeon, Baltimore, 2—indefinite.
Martinetti and Grossi—Trent, Trenton, 28-Jan. 2.
Mascotte, Violet—Howard, Boston, Aug. 17—indefinite.
Mason-Keeler Co.—Pittsburgh, 28-Jan. 2, Columbia, Cincinnati, 3-10.
May and Miles—Howard, Boston, 28-Jan. 2.
Mazux and Mazette—Orph., Brooklyn, 28-Jan. 2.
MURPHY, MR. AND MRS. MARK—H. and B., Brooklyn, Jan. 4-9.
McIntyre and Rice—Trent, Trenton, 28-Jan. 2.
McKeever, Lizzie—O. H., Chicago, 28-Jan. 2.
McMahon and Chappelle—Keith's, Phila., 28-Jan. 2.
McWatters, Tyson and Co.—Pastor's, N. Y., Jan. 4-9.
Meers, Three—Empire, London, Eng., 21-Jan. 2.
Mettling and Bean—Parlor, Everett, 28-Jan. 2.
Midgeley and Carlisle—Casto, Fall River, 28-Jan. 2, Casto, Lawrence, 4-9.
Mills and Beecher—Palace, Boston, 28-Jan. 2.
Miskel's Pickaninnies—Avenue, Pittsburgh, 28-Jan. 2.
Mitchell and Marron—Keith's, Phila., 28-Jan. 2.
Mitchells, The Three—Keith's Bijou, Phila., 28-Jan. 2, Keith's, Boston, 4-9.
Mooney and Holpin—Keith's Bijou, Phila., 28-Jan. 2.
Moore and Littlefield—Orph., San Francisco, 20-Jan. 2, Orph., Los Angeles, 4-9.
Morton, Dorothy—Empire, Liverpool, 28-Jan. 2, Empire, Birmingham, 4-9.
Morton, J. J.—Avenue, Pittsburgh, 28-Jan. 2.
Mortons, Four—H. and B., Brooklyn, 28-Jan. 2.
MOTOGIRL, LA—Olympia, Paris, Oct. 15-Jan. 15.
Mudge and Morton—Bangor, Me., 28-Jan. 2, Nelson, Springfield, 4-9.
Murphy and Andrews—Keith's, N. Y., 28-Jan. 2.
Murphy and Nichols—Keith's, N. Y., 28-Jan. 2.
MURPHY, J. A., AND WILLARD, ELOISE—Empire, Hoboken, 28-Jan. 2.
Nawn, Tom, and Co.—Trent, Trenton, 28-Jan. 2.
Nelsons Comiques, Four—Pastor's, N. Y., 28-Jan. 2.
Nelta, Ruth—Keith's, N. Y., 28-Jan. 2.
Neville, Dorothy—Keith's, N. Y., 28-Jan. 2.
Newman, Joseph—Orph., New Orleans, Jan. 4-10.
New York Comedy Four, The—Sheedy's, New Bedford, 28-Jan. 2.
Nibbe Brothers—Odeon, Baltimore, 21-Jan. 2.
Nirvana—Olympic, Chicago, 28-Jan. 2.
Norman, May—Orph., Brooklyn, Jan. 4-9.
Norton, Talkative Miss—Orph., Kansas City, 27-Jan. 2, Orph., New Orleans, 3-10.
NOSSES, THE FIVE—Pyrett, Havana, Cuba, 27-Jan. 9.
Nugent, J. G., and Co.—Orph., Kansas City, 28-Jan. 2, New Orleans, 4-9.
Olivio and Fawn—Novelty, Fresno, Cal., 28-Jan. 2.
Ordiar, Mlle.—Odeon, Baltimore, Oct. 5—indefinite.
Ouda—Keith's, Phila., 28-Jan. 2.
Osav and Delmo—O. H., Chicago, 28-Jan. 2.
Palfrey and Hilton—Palace, Boston, 28-Jan. 2.
Pantzer Trio—Keith's, Boston, 28-Jan. 2.
Pelot—Proctor's, Newark, 21-26, Proctor's, N. Y., 28-Jan. 2.
Philbrooks, Alice—Arch St. Museum, Phila., 28-Jan. 2.
Piccolo Midgets, Four—H. and B., Brooklyn, 28-Jan. 2.
Pierce and Maisee—Casto, Fall River, 28-Jan. 2, Casto, Lawrence, 4-9.
Plean, Mr. and Mrs.—Chutes, San Francisco, 28-Jan. 2.
Poettinger's Swedish Ladies' Quintette—Shea's, Toronto, 28-Jan. 2.
Polk and Kollins—Battenberg, Leipzig, Ger., Jan. 1-29.
Post and Penton—Arch St. Museum, Phila., 28-Jan. 2.
Prelle's Dogs—Keith's, Providence, 28-Jan. 2.
Preston and Balmaine—Empire, So. Shields, 28-Jan. 2, Palace, Hull, Eng., 4-9.
Quaker City Quartette—Keith's Bijou, Phila., 28-Jan. 2.
Rackett and Hazard—Tivoli, Dublin, 28-Jan. 2.
Radcliffe, Minnie—Keith's, Providence, 28-Jan. 2.
Radford and Winchester—Empire, Nottingham, Eng., 28-Jan. 2, Empire, Manchester, 4-9.
Ramza and Arno—Proctor's 125th St., N. Y., 28-Jan. 2.
Ramsetta and La Rue—Palace, Boston, 28-Jan. 2.
Rawlston, Zelma—Chicago, 21-Jan. 2, St. Louis, 4-9.
Ray, John and Emma—O. H., Indianapolis, 28-Jan. 2.
Raymond, Lizzie B.—H. and S., N. Y., 28-Jan. 2.
Redding, Francesca—Orph., Los Angeles, 19-Jan. 2.
Reed Birds—Orph., Brooklyn, 28-Jan. 2.
Revere Sisters—Howard, Boston, 28-Jan. 2.
Reynard, Ed F.—Orph., San Francisco, 21-Jan. 2, Orph., Los Angeles, 4-9.
Rianos, The Four—Orph., Utica, 28-Jan. 2, Poli's, Waterbury, 4-9.
Riccobono's Horses—Columbia, St. Louis, 28-Jan. 2.
Rice Family—Orph., Denver, 21-26, Orph., Colorado, 28-Jan. 2.
Rio Bros.—H. and S., N. Y., 28-Jan. 2.
Roathino and Stevens—Haymarket, Chicago, 28-Jan. 2.
Roberts, Four—Grand, Butte, Mont., Jan. 3-17.
Roberts, Hayes and Roberts—Trent, Trenton, 28-Jan. 2.
Robertus and Wilfredo—O. H., Chicago, 28-Jan. 2.
Robin—Arch St. Museum, Phila., 28-Jan. 2.
Robisch and Childress—Lyceum, Ogden, U., 28-Jan. 2, G. O. H., Butte, Mont., 4-9.
Ronsby, E.—Keith's, N. Y., 28-Jan. 2.
Rosa, Serra and Bella—Orph., Omaha, 27-Jan. 2.
Roses, Two—Orph., Omaha, 27-Jan. 2.
RYAN AND RICHFIELD—Hopkins', Louisville, 27-Jan. 2, O. H., Indianapolis, 4-9.
Sabel, Josephine—Columbia, St. Louis, 28-Jan. 2, O. H., Chicago, 4-9.
Sanderson, C. W.—Keith's, Boston, 28-Jan. 2.
Sanford Sisters—Casto, Lowell, 28-Jan. 2.
Sandor Trio—Orph., Brooklyn, 28-Jan. 2.
Saona—Avenue, Pittsburgh, 28-Jan. 2.
Satsuma—Empire, Hoboken, 28-Jan. 2.
Saunders, Chalk—Orph., Brooklyn, 28-Jan. 2.
Savoys, The—Howard, Boston, 28-Jan. 2.
Saxon, Pauline—Casto, Lowell, 28-Jan. 2.
Schaeffer and De Camp—Columbia, St. Louis, 28-Jan. 2.
Searles and Gross—Electric, Vancouver, B. C., 28-Jan. 2.
Seymour and Dupre—Empire, Stratford, Eng., 28-Jan. 2, Empire, Hackney, 4-9.
Shannon and Brown—Keith's, Providence, 28-Jan. 2.
Shaw, Lillian—Shea's, Buffalo, 28-Jan. 2.
Shaw, Mr. and Mrs. Larry—Keith's, Phila., 28-Jan. 2.
Shean and Warren—Keith's, Boston, 28-Jan. 2.
Silvas Brothers—O. H., Chicago, 28-Jan. 2.
Sloan and Wallace—Keith's, Phila., 28-Jan. 2.
Smedley Sketch Club—Poli's, Hartford, 28-Jan. 2.
Smith and Fuller—Keith's, Providence, 28-Jan. 2.
Smith and White—Casto, Lowell, 28-Jan. 2.
SNYDER, GEO. B., AND BUCKLEY, HARRY—O. H., Indianapolis, 28-Jan. 2, Columbia, Cincinnati, 4-9.
Speck Bros.—Palace, Boston, 28-Jan. 2.
Staley and Birbeck—Proctor's 23d St., N. Y., 28-Jan. 2.
Stanley and Wilson—Orph., Kansas City, 21-Jan. 2.
Staford and Smith—Charleston, W. Va., 28-Jan. 2, Portsmouth, O., 5-10.
Stanton, Hugh—Empire, Birmingham, Eng., 28-Jan. 2, Empire, Holloway, London, 4-9.
Stein-Erreto Troupe—Orph., Kansas City, 28-Jan. 2.
Stephens, Hal—Orph., Utica, Jan. 4-11.
Stephens, Kitty—O. H., Chicago, 28-Jan. 2.
Stevens, Kitty—Columbia, St. Louis, 21-Jan. 2.
Stimson and Merton—Keith's, Providence, 28-Jan. 2.
St. Ives, Flora—Empire, Colorado Springs, Col., 28-Jan. 2.
St. John and Lefevre—Pastor's, N. Y., 28-Jan. 2, Proctor's, 4-9.
Strakosch, Madame Avery—Empire, Hoboken, 28-Jan. 2.
Sully Family—Pastor's, N. Y., 28-Jan. 2.
Sully, Lew—Columbia, St. Louis, 28-Jan. 2.
Swickard, Mr. and Mrs.—Palace, Manchester, Eng., 28-Jan. 2, Empire, Sheffield, 4-9.
Taffary's Dogs—Shea's, Buffalo, 28-Jan. 2.
Tanner and Gilbert—Howard, Boston, 28-Jan. 2.
Terry and Lambert—Newcastle, 28-Jan. 2, Empire, Edenburgh, 4-9.
Theo, Jack, Trio—Olympic, Chicago, 28-Jan. 2.
Thompson, Harry—Pastor's, N. Y., 28-Jan. 2.
Thorne, Mr. and Mrs. Harry—Olympic, Chicago, 28-Jan. 3, Haymarket, Chicago, 4-10.
Tierney, John T.—New Maryland, Baltimore, Jan. 4-17.
Tom, Blind—Orph., Brooklyn, 28-Jan. 2.
Topack and West—Poli's, New Haven, 28-Jan. 2.
Tourists' Trio—Pastor's, N. Y., 28-Jan. 2.
Trask and Gladden—Columbia, Cincinnati, 28-Jan. 2.
Tucker, Billy—Empire, Cardiff, 28-Jan. 2, Empire, Swansea, 4-9.
Tyler, Rose Lee—Keith's, Providence, 28-Jan. 2.
Ungent, J. C., and Co.—Orph., Kansas City, 28-Jan. 2.
Vassar Girls, Eight—Orph., Brooklyn, 28-Jan. 2.
Virna and Lara—Casto, Fall River, 28-Jan. 2, Casto, Lawrence, 4-9.
Ward and Ward—Coeur d'Alene, Spokane, Wash., 14-Jan. 2.
Warren and Blanchard—Olympic, Chicago, 28-Jan. 2.
Wayburn's Minstrel Misses—Avenue, Pittsburgh, 28-Jan. 2.
Wayne and La Mar—Acme, Sacramento, Cal., 28-Jan. 2.
Weldon, Max—Haymarket, Chicago, 28-Jan. 2.
Wellsons, Four—Shea's, Toronto, 28-Jan. 2.
Wesson-Walters Co.—Keith's Bijou, Phila., 28-Jan. 2.
West and Van Siclen—Bijou, Richmond, 28-Jan. 2, Bijou, Atlanta, 4-9.
Weston and Raymond Co.—Haymarket, Chicago, 28-Jan. 2, Columbia, St. Louis, 4-9.
White and Simmons—New Orleans, 28-Jan. 2.
WILDER, MARSHALL P.—Keith's, N. Y., Jan. 4-9.
Williams, Gus—Trent, Trenton, 28-Jan. 2.
Wilson and Davis—Casto, Fall River, 28-Jan. 2, Casto, Lawrence, 4-9.
Wilson, Della May—Charleston, 28-Jan. 2, Portsmouth, O., 5-10.
Wilton Bros.—Keith's, N. Y., 28-Jan. 2.
Winters, Banks and Winona—Colonial, Cleveland, 28-Jan. 2.
Wood and Ray—O. H., Chicago, 28-Jan. 2.
World and Kingston—Orph., Denver, 28-Jan. 2, Orph., Omaha, 4-10.
Wright, Mr. and Mrs. John B.—Edison, Missoula, 28-Jan. 2.
Yackley and Bunnell—Keith's, Boston, 28-Jan. 2.
Young America Quintette—Hippodrome, Brighton, Eng., 28-Jan. 2, Tivoli, Birmingham, 4-9.
Zink, Adolph—Keith's, N. Y., 28-Jan. 2.
Zolars, Three—Orph., Kansas City, 21-Jan. 2.

Born.

FISKE.—At New York city, on Dec. 25, to Mr. and Mrs. O. T. Fiske (Fiske and McDonough), a boy and a girl.
VAUGHAN.—To Mr. and Mrs. Charles Vaughan, on Dec. 17, a daughter.

Married.

HAWKINS—KIMBALL.—Stanley Hawkins and Grace Edna Kimball, in New York city, on Dec. 27.

Died.

ATKINSON.—J. Guy Atkinson, in St. Louis, Mo., on Dec. 24, of cerebrospinal meningitis; aged 30 years.
EDWARDS.—Mrs. J. Gordon Edwards, at Winthrop, Me., on Dec. 16, of pneumonia.
FARLEY.—Eugene V. Farley, of pneumonia, at Chicago, on Dec. 22.
FLEURY.—Fernando Fleury, at the Actors' Fund Home, Staten Island, on Dec. 22; aged 73 years.
HARRISON.—Anne Cecelia Harrison, wife of W. Dick Harrison, at Memphis, Tenn., on Nov. 14; aged 42 years.
KERWIN.—Major Philo C. Kerwin, at Brookfield, Conn., on Dec. 21; aged 94 years.
MARTINEZ.—F. N. R. Martinez, in New York city, on Dec. 27, of paralysis; aged 54 years.

OBITUARY.

Anne Cecelia Harrison, wife of W. Dick Harrison, died in Crawford's Sanitarium, in Memphis, Tenn., on Nov. 14, of uraemic poisoning. She was attended during her illness by her husband and his brother, Dr. J. H. Harrison, and at the time of her death her own relatives were at her bedside. Mrs. Harrison was born at Dunkirk, N. Y., on Jan. 14, 1861. Her maiden name was Caraher. In 1878 she made her professional

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Max Weldon, whose female impersonations made a big hit at the Olympic last week, has a prominent place on the bill at the Haymarket this week. His work is finished, clever and refined. Others on the Haymarket bill this week include Rositno and Stevens, Madge Maitland, Johnson and Wells, Haines and Vidocq, all of whom made hits at the Olympic last week.——Millie, Norvana in equestrian tableaux heads the Olympic bill this week. Others are Mr. and Mrs. Harry Thorne in An Uptown Flat, Carmen Troupe, Klein, Ott Brothers and Nickerson, Warren and Blanchard, James H. Cullen, Martin and Quirg, Fred Stuber, and the Jack Theo Trio.——At the Chicago Opera House: Cushman, Holcomb and Curtis, Clayton White and Marie Stuart, George W. Day, Brothers Silvas, Robertus and Wilfredo, Wood and Ray, Howley and Leslie, Madge Fox, Phyllis Allen, Lizzie McKeever, Osav and Delmo, Giles Harrington, Franklyn and De Forest, and Kittie Stephens.——Trocadero: Manchester's Crackerjacks.——Sam T. Jack's: Harry Bryant and his troupe.——Items: Boyd J. Gilmour and Catherine La Tour are in town again, after a successful tour.—The demand for vaudeville performers will be increased by the opening of the Thirty-first Street Theatre as a vaudeville house next Saturday.
O. L. COLBURN.

BOSTON, MASS.—For the New Year's bill at Keith's the leading feature is Milly Capell, the equestrienne, with her trained horse and fox terriers, while Jean Marcel's Living Art Studies have a prominent place among the headliners. Frederick Bond and his co. present Mr Awful Dad, which he has given here before, and Al. Shean and Charles Warren give Quo Vadis Upside Down. The other cars are Frank Bush, Mabel Hudson, Pantzer Trio, Lavender and Tomson, Fisher and Carroll, Leon and Adeline, the Gleasons, Klein and Clifton, Yackley and Bunnell, Carl Sanderson, and the biograph.——With Watson's American Burlesquers at the Lyceum this week appear the Musical Belles, Wheeler and Washburn, Beauclamp Brothers, Batcheller Sisters, and McFarland and Murray.——In the olio with the City Sports Burlesquers at the Palace this week are the Pan-American Four, Rengetta and La Rue, Palfrey and Hilton, Mills and Beecher, May Curtiss, and Sheck Brothers.——Charmion is again the headliner at the Howard Athenæum, leading the bill, which includes the Gatlling Gun Drill Squad, Marco Twins, Marie Laurent, Alexius, Revere Sisters, Fonti Boni Brothers, the Savoys, Burke's dogs, May and Miles, Tanner and Gilbert, Le Vine and Alma, Frank W. Hollis and Al. D. Weston, Caffrey and Grant, and the cineograph. The burlesque co. plays The Hypnotists.——For the vaudeville bill at Austin and Stone's the cards are Violet Gleason, Morgan and Phillips, Binney and Chapman, Linden and Keele, Hall and Hughes, Phil Morton, Albert and Eugene Wood, Ethel Vane, the Healeys, Clifton and Magee, Alfred Anderson, and the Male Melba.——Henry Lee's Players came on to the Boston and made a great hit at the Sunday concert. He is to take practically the same organization to Australia for the Summer.——There is much curiosity in regard to the rumors about turning Music Hall back to vaudeville again. The report came out in connection with the changes made by Stair and Wilbur with other houses, and the statement came that the policy would go into effect as soon as contracts now existing with combinations were fulfilled. It had been universally understood that the lease of Stair and Wilbur with the owners of the property provided that dramatic attractions should be played, and that if any one did vaudeville there Mr. Allen would do it himself. The rumor connects Stair and Wilbur with a nameless "prominent New York vaudeville manager," understood to be Percy Williams.——Keith's continues to bring its European importations to Boston at a lively rate, and the management promises to give some astonishing surprises to vaudeville audiences early in the new year.——Items: The latest rumor has it that May Irwin has been lured into vaudeville and will make an early appearance here at Keith's.—Carl Lothrop has been seriously ill with pneumonia at the City Hospital, but he will soon be able to return to his duties at the Howard Athenæum.—Mrs. Jeanette Lowell, widow of T. P. Lowell, will make a vaudeville debut at Keith's 11, singing under the name of Marion Loring. She is already well known for her excellent work on the concert stage.—James W. Gammon, the popular advertising agent of the Palace, had a warm welcome back from hosts of friends when he returned after a three weeks' absence, due to a severe attack of pneumonia.
JAY BENTON.

PHILADELPHIA, PA.—Keith New Theatre for New Year's week presents a refined and interesting programme of prominent features. The Padette Orchestra of twenty girl musicians, Frank Keenan and co. in The Actor and the Count, Kauffman Troupe of trick bicyclists, Ethel Levy, De Witt, Burns and Torrence, Will H. Sloan and Yolande Wallace, Fialkowski, Paul Barnes, Mr. and Mrs. Larry Shaw, Marion and Dean, Alice Lewis, Onda, McMahon and Chappelle, Mitchell and Marron, and biograph. The usual crowded holiday business. The Girl with the Auburn Hair is underlined '8 for two weeks.——Keith's Bijou programme Dec. 28-2 includes Charles Bradshaw and co in Fix in a Fix, Edward Gillett, Jules and Ella Garrison, Carlin and Otto, Quaker City Quartette, Elsie Bernard, Wesson-Walters co., Three Mitchells, Mooney and Holbein, Hoffman and Pierce, Kelly and Adams, Le Bar, and biograph.——At the Trocadero, Waldron and Bryant's Trocadero Burlesquers hold sway New Year's week, with a midnight matinee 31. An up to date co., good burlesques and pleasing olio, headed by the Grahams, Joe Morris, Belmont and O'Brien, Wink and Mack, and Comedy Four.——The Lyceum 28-2 has a popular burlesque co. in Abe Leavitt's Rentz-Santley organization, which always gives satisfaction. Yamamoto Brothers, Gruett and Gruett, Three Connolly Sisters, and Charles W. Douglass are special favorites. James Hyde's Blue Ribbon Girls 4.——Arch Street Museum features for week are Carney and Flynn, Alice Philbrooks, Hymer and Kent, Frank L. Browne, Post and Penten, Gleroy and Russell, Robin, juggler, and the cineograph.
S. FERNBERGER.

WASHINGTON, D. C.—The Christmas week bill at Chase's presented La Veen and Gross, Pete Baker, Milton and Dolly Nobles, the Padettes Orchestra, under the leadership of Caroline B. Nichols, in a lengthy classical programme; Mayme Remington and her Bungle Boo-loo Babies, Merrill Trio, and the vitagraph pictures of fairyland. For New Year's week the announcements are Marie Dressler, Hoosier Zouaves, Foy and Clark, Musical Dale, Joe Flynn, Irene La Tour and "Zasa," and Herbert Brooks. Manager Plympton B. Chase's New Year's greetings to THE MIRROR are cordial and pronounced.——At Kernan's Lyceum The Utopians, a burlesque and specialty co., is the new year bill, presenting the burlesques, Hotel Ups and Downs and The Red Lion, with a strong olio, participated in by Joe Madden and John W. Jess, Alexander and Kerr, Emmonds, Emmerson and Emmonds, McRae and Wyatt, Nice and Coy, George H. Diamond, and Belle Harvey. Fred Irwin's Big Show 4.
JOHN T. WARDE.

CINCINNATI, O.—Mlle. Nirvana and her wonderfully trained horse held the place of honor in the Columbia bill Dec. 20-26 and easily deserved the distinction. James Richmond Glenroy, with his everlasting green gloves, created no end of amusement. Alf. Holt also pleased immensely with his monologue. White and Simmons were seen in a darky turn that took well, and Monroe, Mack and Lawrence in a rough and tumble sketch. The Two Senators were highly pleasing. Klein, Ott Brothers and Nickerson won applause with a musical act that was a model of its kind, and Waino and Martinetti and Asra, the juggler, completed the bill to the complete satisfaction of the audiences.——Harry Morris with his big co. in A Night on Broadway was the attraction at people's 20-26 and gave complete satisfaction to the patrons.
H. A. SUTTON.

SAN FRANCISCO, CAL.—Orpheum (John Morrisey, mgr.): When you are aware that the business at this theatre requires four matinees a week now to satisfy the demands of the people (two matinees used to answer the purpose), you can judge what kind of a business Manager Morrisey is doing week in and week out. The week ending Dec. 19 was no exception. The bill included Henri Humberty, Belle and Lotta Tobin, Joan Haden's Cycle of Love (a chapter of pictorial and musical scenes—her first time on the stage), Francesca Redding and co. in The Cattle Queen, Bonner, trick horse, the Brittons, Hines and Remington, Songs and quips, Pauline Hall, and motion pictures.——Chutes (Ed Levy, mgr.): Esmeralda, Al. H. Tyrrell, Ferry, Harrison Brothers, Allen Sisters, Mabel Lamson, and the animatoscope week ending 20 to good business.
O. J. MITCHELL.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): A pleasing bill drew banner business Dec. 21-26. The Elinore Sisters were the feature in The Adventures of Bedella. Kate Elinore is one of the funniest women on the stage. Emmett Corrigan presented a remarkably well written playlet, called The Pot and the Kettle. It is the best sketch I have seen in many a day, and it was splendidly acted by Mr. Corrigan and Maude Monroe. Others were the World's Trio, Brandon and Wiley, Finlay and Burke, the Lamonts, Gardner Children, and the electrograph. For week 28-2: Fazan and Byron, Keno, Welch and Montrose, Libbey and Seager, Misses Delmore, Tonack and West, Alexis and Schall, and others.——Item: Mr. Poli distributed pretty souvenirs to the children at matinee 24 and served dinner to performers on the stage 25.
JANE MARLIN.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.; Howard Graham, res. mgr.): Christmas week opened Dec. 21 with a rush. Henry Lee, the most artistic and correct impersonator of famous men, past and present, was the headliner. The Juggling Johnsons competed successfully for applause. Others who aided in making it the strongest bill of the season were Eckert and Berg, Maxwell and Dudley, Tom Brown and Nevarro, J. Warren Keene, and Al. Rano's dogs. Tom Lewis and Sam J. Ryan head New Year's bill.——Gaiety (Agnes Barry, mgr.): The Tiger Lilies returned 21-23 and gave a very satisfactory entertainment. Roble's Knickerbocker Burlesquers 24-26 are assured big houses, as they never disappoint Albanians.
CHARLES N. PHELPS.

KANSAS CITY, MO.—The bill at the Orpheum Dec. 20-26 was of unusual merit. Thurston was given the place of honor. His illusions were all of a high order and won much applause. The Two Roses were required to give numerous encores. The Jack Theo Trio furnished something new in an acrobatic turn. Stanley and Wilson scored quite a hit. Crawford and Manning, Serra and Bella Rosa, the Three Zolars, and Fisher and Wacher were also well received. The usual large audiences. For 27-2: George Boniface, Jr., and Bertha Waltzinger, Annie Abbott, Stein-Eretto Family, J. C. Nugent and co., Angie Norton, Irving Jones, Armenia-Tito Troupe, and the kinodrome.
D. KEEDY CAMPBELL.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): The programme Dec. 21-26 contained a number of clever acts, the features being the Kauffman Troupe, Milly Capell, the Sandor Trio, and the Willis Family. Business good. 28-2: Prelle's dogs, Minnie Radcliffe in a new one-act play, The Prize Biscuit; Callahan and Mack, Stinson and Merton, Smith and Fuller, Billy Carter, Katamura Japs, Vera Kins, Rosa Lee Tyler, the Harts, Cobbley and Burke, Shannon and Brown, and biograph.——Westminster (George H. Batcheller, mgr.): The City Sports were welcomed by large houses 21-26. Knickerbockers 28-2.
HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Roble and Mack's World Beaters opened Dec. 21-26 to good patronage. The co. is fair. The olio offers a short but good treat, and includes Bohannon and Corey, Three Vados, Dorson and Russell, Rogers and Hilton, Tom Waters, and Major Nowak. Jolly Grass Widows 28-2. Bowery Burlesquers 4-9.——Item: J. Herbert Mack, part owner of the World Beaters, was presented a handsome Elks' watch charm 24 by a number of admirers from Albany, N. Y.
WALTER C. SMITH.

OMAHA, NEB.—Santa Claus seems to have no ill effect on the size of the audiences at the Creighton Orpheum, as over 100 standing room tickets were sold night of Dec. 20, and business has been excellent so far during the week. Bill includes Trask and Rogers, Talkative Miss Norton, J. C. Nugent and co., Larkins and Patterson, McCue and Cahill, Irving Jones, Stein-Erreto Family. For week 27: Valerie Bergere and co., Stanley and Wilson, Zolars, Serra and Bella Rosa, Holden and Florence, Duffy, Sawtelle and Duffy, Two Roses.
J. R. RINGWALT.

BALTIMORE, MD.—Manager James L. Kernan's Own Vaudeville co. is the attraction at the Maryland Theatre.——Fred Irwin's Big Show holds the stage at Kernan's Monumental. The performance is a lively one, and consists of extravaganza and up-to-date vaudeville. Rentz-Santley co. 4.——A clever bill is presented to the patrons of the Odeon. The Crowded Hotel, from the pen of Frank Calton, amuses the audience, and H. V. Fitzgerald in a protean specialty entitled Shadows of the Night is entertaining.
HAROLD RUTLEDGE.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.): Week Dec. 28-2: Ned Wayburn's Minstrel Misses, Girard and Gardner, Delmore and Lee, James J. Morton, Sabelle Johnson, Almont and Dumont, Mr. and Mrs. Jimmie Barry, Cora Miskel and her pickaninnies, Saona, Lavean and Cross, Lenore and St. Clair, Duncan and Hardie. Views of St. Louis Fair buildings appear in the moving pictures.——ACADEMY (Harry Williams, Jr., mgr.): Week 28-2: Rice and Barton's Gaiety co.
ALBERT S. L. HEWES.

ST. LOUIS, MO.—Clayton White and Marie Stuart in their sketch, Paris, headed a pretty good bill at the Columbia Dec. 21-27. Several other excellent numbers were on view. For 28-3: Ricobono's horses, Lew Sully, Genaro and Bailey, Josephine Sabel, Mr and Mrs. Gardner Crane, Whistling Tom Browne, Three Rio Brothers, Armstrong and Wright, Eldora and Norine, Schaefer and De Camp, the Le Moines, and the kinodrome.
J. A. NORTON.

HARTFORD, CONN.—Poli's (S. Z. Poli, mgr.): Holiday store trade affected the audiences slightly week Dec. 23, although the attendance was large. The excellent bill consisted of Farnum and Nelson (the former unfortunately had a bad fall on the opening night and was obliged to cancel), Irene La Tour, Gilroy, Haynes and Montgomery, Charles Dickson and Pauline Billings, Carr and Burns, Dean Elsell and co., the Six Musical Cuttys, and the electrograph.
A. DUMONT.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Splendid audiences at this popular theatre Dec. 21-26 were well repaid by an excellent bill. Taking part were the Vassar Girls, Joe, Myra and Buster Keaton, Hoey and Lee, Smirl and Kessner, Nine Nelsons, George Schindler, Ted McKenna, the kinetograph, Will M. Cressy, and Blanche Dayne.——Star (F. W. Stair, mgr.): The Cherry Blossoms pleased large houses 21-26. The Parisian Widows 28-2.
STANLEY McKROWN BROWN.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The Dainty Duchess co was welcomed by an overflowing house Dec. 20, and the performance was heartily applauded on its merits. A clever opening burlesque made a big hit, and an interesting olio was furnished by Zimmer, Williams and Adams, Frye, Allen and Evans, Frank Hayes and Anna Suits, and Jordan and Harvey. Imperial Extravaganza co. 27-2.
CLAUDE L. N. NORRIE.

NEWARK, N. J.—Proctor's: Excellent houses Dec. 21-26. Wormwood's Monkey Theatre, Watson, Hutchings and Edwards co., Billy B. Clifford, Allen J. Shaw, Murphy and Willard, Wilson and Heloise, Meredith Sisters, Amorros, and Pelot.——Waldmann's: 21-26, Blue Ribbon Girls; big business. 28-2, New Majesties.
FREDERIC L. MARSH.

TOLEDO, O.—The Arcade's Christmas bill was headed by Lewis McCord and co. in Her Last Rehearsal, a very clever sketch. The Jupiter Trio was also a feature. Others were Howard Brothers, the Silvers, Mack and Elliott, Bissonette and Newman, Lydell, and Butterworth. Business only fair.
C. M. EDSON.

LOUISVILLE, KY.—Rose Sidell's London Belles filled a successful week at the New Buckingham commencing Dec. 20. Ben J. Walker, Cadieux, Cain Sisters, and Strouse and Young are in the olio. Curtin and Sydell 27.
CHARLES D. CLARKE.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.: W. B. McCallum, res. mgr.): Business first-class week Dec. 21-26. The excellent bill was headed by Hal Davis and Inez Macauley, ably assisted by Walter A. Green and William F. Powell, in their new sketch, Pals, and they scored a decided hit. It is full of ginger and goes with a rush from start to finish. The sensational climax brings vociferous outbursts of applause. The playlet is certainly a winner, and the capable handling of the characters deserves high commendation. Hal Davis and his co. hold the record for curtain calls in this city. Others appearing were Raymond and Caverly, Carmen Troupe, R. J. Jose, Donahue and Nichols, Caroline Young, and Paul Stevens. Week 28-2: Filson and Errol, McWatters and Tyson, Howard's animals, and others.——Empire (Henry C. Jacobs, mgr.): The Kentucky Belles to good business week 21-26. Cherry Blossoms week 28-2.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, mgr.): The bill at the Empire Dec. 20-26 proved very entertaining. Smith and Fuller, a very fine musical team, were the headliners and scored a big hit. Next came Doherty's poodles, which performed some clever tricks. Valesca, the trapeze performer, did some remarkable stunts. The Faust Trio, consisting of Victor Jerome, Lottie Fremont, and Dick Granelli, received much applause. Henry Stockbridge, Fanny Yentis and Louise Roda, John F. Leonard, Marlow, Plunkett and co. were also very good. Week 27-2: Wilfred Clarke and co., Lew Hawkins, Avery Strakosch, Murphy and Willard, La Petite Adelaide, Satsuma, and others.

SALT LAKE CITY, U.—Novelty (Joseph Petre, mgr.): Week Dec. 14: Agnes Davenport, Smith and Jones, Reilly and Collins, moving pictures, and Kippy, the juggler. Business good.——Unique (W. R. Gourley, mgr.): Jean Wilson, Swars Children (second week), George Campbell, Hermans and Hermans, kinetoscope. Business good.——The Bon Ton opened 15 under the management of Fred E. Widener and Alf England with the following bill: Two Aldinos, Handeld, Three Rays, The Pringles, Tennison and Robinson, Mason and Fillmore, and the vitascope. Packed houses all week. Opera chairs are to be installed within the next few days which will accommodate 300 persons.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): Week Dec. 21, large audiences were delighted. Claudius and Corbin made a big hit. Others were the Rosaires, John Healey, Armstrong and Holly, Cooper and Bally, Humes, Ross and Lewis, Stelling and Revell, and Mattie Keene and co. Week 28-2: Tom Nawn and co., Gus Williams, Roberts, Hayes and Roberts, Martinetti and Grossi, McIntyre and Rice, Lawson and Namon, Deaves' manniking, Howard Basset.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Week Dec. 21-28: Rice and Elmer, Merritt and Rozella, Morrisey and Rich, Alice Raymond, Maud Beall Price, Myers and Rosa, and the Peoriascope. Extra fine programme and big attendance.——Weast's (P. A. Weast, prop.): Leo and Chapman, Taylor and Grant, Willis and Barron, Millan Brothers, and Crane and Weaver. Good bill and good crowds.——Jacobs' (A. F. Jacobs, prop.): The Lights of London and specialties. Drawing well and pleasing.

FALL RIVER, MASS.—Rich's (A. F. Rich, mgr.): Phil Sheridan's City Sports Dec. 17-19 offered an excellent bill and did well. High Flyers 21-23 to small houses. American Burlesquers 24-26.——Casto (Al. Haynes, mgr.): The Heavenly Twins headed a bill of merit Christmas week. For New Year's week the management offers Midgley and Carlisle, Wilson and Davis, Pierce and Maizee, Ferguson and Beeson, Verna and Lara, Everett Trio, J. Francis Dooley, and John R. Hardy.

LOS ANGELES, CAL.—The new Broadway Theatre, a 10-cent vaudeville house, opened with flying colors Dec. 14. Continuous performances are given commencing in the afternoon. Packed houses during the week. The following bill was given: Mealy and Mullery, comedy acrobats; Steddard and Wilson, musicals; Ben Williams, comedian; Gordan and Hays, Leslie T. Downey, Clinton H. Montgomery, and moving pictures.

SAGINAW, MICH.—Jeffers' Theatre (T. D. Bamford and Sam Marks, mgrs.): Week Dec. 14-20: Winona and Banks Winter, Gardiner and Vincent, Russell and Locke, Bader and La Velle, Five St. Leons. Big business. Week 21-27: Harry Howard's ponies and dogs, Fields and Hanson, Hodges and Launchmere, Four Roberts, Lew Bloom and Jane Cooper.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): Large audiences continue the rule. Lillian Burkhart and her co. in their second week are most popular. Others are Antrim and Peters, Charlotte G. George, Wagner and Arnim, Tom Mack, Wright Huntington and co., Mr. and Mrs. Waterous, Coleman's cats and dogs, and the animated views.

WATERBURY, CONN.—The Jacques (Jean Jacques, mgr.): John Ford and Mayme Gehrue, Keno, Welch and Montrose, Delmore Sisters, Sully Family, Pettengill and Deforest, Levine and Leonard, and Mildred Grover are pleasing large audiences Dec. 21-26.

LEWISTOWN, PA.—Temple Opera House (H. A. Felix, mgr.): Dilger and Anderson, Holmes and Holmes, Cecile Garfield, Charles White, Leo Lewellyn and Ada Templeton, all with the Dilger-Cornell co., were well received in their specialties during their stay in this city.

PAWTUCKET, R. I.—Keith's (Charles Lovenberg, mgr.): Week Dec. 21 opened with Mooney and Holbein, Miriam Ainsworth, John Leclair, Bert Howard and Leona Bland, Hal Merritt, Gillet's musical dogs, and biograph. Business good.——People's Theatre: Closed.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): In the bill Dec. 21-26 were Mr. and Mrs. Perkins Fisher, the Allisons, Smith and White, Pauline Saxon, Charles W. Littlefield, De Graff Sisters, Sanford Sisters, and the Marvelous Lovitts. Business good.

PORTLAND, ME.—Theatre (James H. Moore, mgr.): A strong bill week Dec. 21, including Hoosier Zouaves, Stinson and Merton, Elsie Janis, Julian Rose, Josephine Gassman, Willie and Edith Hart, Litz's spaniels, and the biograph, to S. R. O.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week Dec. 21-26: Al. Lawrence, Carleton and Terre, Tilli's Marionettes, John and Lillian Hoover, Cunningham and Lord, Ten Brook, Lambert and Ten Brook, Fulvora, and kinodrome pleased big houses.

LOWELL, MASS.—Casto (Al. Haynes, mgr.): Week Dec. 14: Large and pleased audiences; fine bill. Three Mitchells, James R. Adams, Earl and Wilson, Marie Laurent, McKnight, Tyce and Jermon, Sabine and Mullaney, Adgie and her den of lions.

MARYSVILLE, CAL.—Novelty Theatre opens here Dec. 21 in Hopkins' Hall (Harry Browne and John L. Woods, props.). First week's attractions: Ashton and Earl, Juanita, Durand and Baldwin, Sidney Barrington, Browne and Diamond.

MINNEAPOLIS, MINN.—Reilly and Woods' co. at the Dewey week Dec. 20 was one of the best offerings this season. Pat Reilly, Benita, George and Lilla Brennan, Craig and Ardell, and Nat Le Roy appeared.

ST. PAUL, MINN.—Star (Mort H. Singer, mgr.): A drawing attraction Dec. 20-26 was Harry Bryant's Burlesquers. Casmore and Florence and Kennedy and Cameron made hits.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): City Club Burlesquers Dec. 17-19. Fair performance. Bon Ton co. 21, 22. Performance and houses good.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, mgr.): Clark's Runaway Girls Dec. 21-26 to a series of good houses; co. good and pleased. Rose Hill's Folly co. 28-2. Trans-Atlantics 4-9.

MADISON, WIS.—Flom's (Fred Flom, mgr.): Deaners, the Randolphs, Wallace and Anderson, McRobie and Patrick, and Douglas and Lewis week Dec. 21.

MONTREAL, CAN.—Royal (Sparrow Amusement Co., mgrs.): The Thoroughbreds offer a good bill week Dec. 21.

RICHMOND, IND.—Phillips Opera House (O. G. Murray, mgr.): Innocent Maids Dec. 22. Good co.; to capacity. Moonlight Maids 31.

WALLA WALLA, WASH.—RASMAS STAR THEATRE (William Rasmas, mgr.): Closed Dec. 11.

VAUDEVILLE. VAUDEVILLE.

If the institutions of learning drafted their tutors from Vaudeville—how ably Leah Russell would fill the chairs of originality, humor and magnetism.

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BALTIMORE, MD., DEC. 28.
WM. CUTTY, Mgr. Per. address, 237 W. 120th St., New York.

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Two Hebrew Comedians,
HOEY AND LEE
Who have the brains to write their own parodies; also the voices to sing them.
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WEST and VAN SICLEN'S
New Comedy Musical Sketch, "THE GYMNASIUM."
Bijou, Richmond, Dec. 28.
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All Novelties Protected by House, Grossman and Vorhaus.

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AND AGAIN—
"Hines and Remington have made one of the biggest hits ever made at the Orpheum. They are both clever performers, but the woman is a wonderful mimic, and sweeps everything before her."

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HAL GODFREY AND CO.
Presenting A VERY BAD BOY, by Arthur J. Lamb.
Orpheum, Kansas City, Jan. 3. New Orleans to follow.

HASKELL'S TIPS, No. 18—Save your pennies and blow the dollars and you will be penny wise and pound foolish, says that rascal—
LONEY HASKELL
Dr. Parkhurst says New York will be Hell January 1st. Are you prepared, Brothers and Sisters? Happy and prosperous New Year to you all.

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Presenting his original One-man Sketch,
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Keith's New Theatre Phila., this week "THAT'S THE ANSWER"

"FOR SALE" (By JOE BIRNES)

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Get in line for a succession of electric sparks from the Black Batteries.

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HOW OLD IS ELSIE? The "Gerry Society" says she is not old enough to play.

MISS ELSIE JANIS { Little Elsie }

THE AMERICAN CISSY LOFTUS.

Chicot in *Morning Telegraph* said: "This girl is a clever mimic. She offers a very creditable bit of Anna Held in mannerisms, voice and looks." Address Park View Hotel, 55 W. 42d St., or care Mirror.

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WM. CAHILL

"A continual flow of wit and humor that pleases everyone at all times."

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Returns to Vaudeville Feb. 1, 1904. Free after March 12.

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Her repertoire includes, "Melba Waltz," "Sweet is Tipperary," "Gates of Pearl" and "A Year Ago," published by Oliver Ditson Company.

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Now being played by Le Roy and Clayton, Howard and Bland, Gracie Emmett and Co., Mr. and Mrs. Gene Hughes, Kine and Gotthold, Baker and Lyn, Nelson and Milledge, Mack and Elliott, Fred and Bess Lucier and others. New sketches recently completed for Russell Bros., Nichols Sisters, Monroe, Mack and Lawrence, and others.

For terms on Plays, Sketches and Monologues, address

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W. W. PROSSER, - Dramatic Author

A COUNTESS FOR REVENUE ONLY and A MERCENARY MISSIONARY for Gracie Emmett.

W. W. PROSSER, - Columbus, Ohio

Frederick V. Bowers is gaining new friends every day by his clever rendition of his newest song, "Every Day is Sunshine When the Heart Beats True." Mr. Bowers is frequently called on by the audience to sing his old successes before he is permitted to leave the stage.

The Dowling-Sutton Music Publishing Company, at 12 West Twenty-eighth Street, has added four new numbers to its catalogue—"By the Light of the Moon," a splendid song by Raymond A. Browne and Alfred J. Doyle, is being sung by Claude Thardo, the Eleanor Sextette. Marion and Dean, Griff Williams and Banola Neiburn, Margaret Webb, and many others.

"Just Press Your Lips to Mine" is a success with many artists in both the legitimate and vaudeville. It is dainty and artistic in conception, it is worked out in a beautiful way from a musical standpoint, and is one of the very few production songs that is popular in the continuous houses.

The Boston Four, with Gus Hill's Alphonse and Gaston company, are responding to many encores singing the story-song, "Somebody's Waiting for me," and a medley of Feist songs.

A coon ballad which is a favorite with Emma Carus is "Sally," composed by Laurent J. Tounele, and published by the Peerless Publishing Company.

William H. Anstead's publications are popular among singers of popular songs. "Ring Down the Curtain" is increasing in popularity daily, while the new waltz songs, "I'll Be True" and "The Girl Who Has Won My Heart" are winning applause wherever they are introduced.

Those who have grown tired of whistling "Hiawatha," "Anona," "Laughing Water," and numerous other Indian song hits, have found a new one which bids fair to be whistled even more. The newcomer is "Navajo," pronounced "Navaho," by the clever Western writers, Williams and Van Alstyne. Many singers are delighted with the four and five encores they receive as a reward for singing it.

Billy Johnson's latest success, "Down on the Amazon," has come to stay. This song is being featured by Carter and Bluford, and the composer sang it at the New York Theatre Sunday evening, Dec. 27.

"Be Good or I'll Quit You" and "You've Got to Pay that Groc'ry Bill," are two good comic coon songs. Both are well adapted to singers of this class of song.

L. E. Raison, known as "Pop" Raison, musical director with the Sam T. Jack company, is receiving many press notices for the effective way he succeeds in producing the music used in the entertainment.

Master Harry Tyler, boy tenor, will feature two songs by Feist and Barron, "She's the Pride and the Pet of the Lane" and "I Ain't Got No Time."

The Vandersloot Music Company claim that every musical organization of importance is using "Under Southern Skies," which has been arranged for quartette by Lee Orean Smith.

"My Bessie's Wedding Day" and "Sadie Green" were two songs that received ovations at the Dewey Theatre last Sunday night. Libbey and Trayer never fail to get repeated encores with these songs.

"Chipeta," the latest Indian love song by Fenelon B. Dowling and Harry S. Marion, looks like a winner, judging from the way the professional people are taking hold of it. The song is unique, catchy and easy to remember.

Bryant E. Wade, of Rockford, Ill., has written and published a sentimental ballad entitled "Just One Boy." It is supplied with beautiful colored slides, and many singers find it an encore winner.

Frankie St. John and Johnnie Le Fevre are once more back in New York and will shortly be seen at Pastor's in a new act, in which they have scored in the leading vaudeville theatres out of town.

Miss Ray Cox, a clever young Western comedienne, has recently added the new Irish song, "Mary Ann," to her repertoire.

"When All Goes Wrong" and "When the Blue Birds Are in Tune" are two popular sentimental ballads which are among the leading sellers in the Walrus Company's catalogue.

Vess L. Ossman and Parke Hunter, banjoists, find it difficult to fill all their engagements, owing to the fact that their work is in such great demand. This week they are scheduled for nearly twenty engagements, including morning and afternoon receptions, besides many club dates.

Floyd Trahern, seventeen years old, and brother to Al Trahern, was awarded first prize by the *Home Magazine* for December for an original story entitled "Tom Newton's Reward." Master Trahern has also written several catchy songs.

Ted S. Barron, composer of the popular coon song, "If Time Was Money I'd Be a Millionaire," has since kept his position in the ranks of successful writers. His three new songs, "She's the Pride and the Pet of the Lane," "My Little Zu-oo-oo-ulu," and "Let Me In, Dat's All," written in conjunction with Felix F. Feist, are rapidly becoming popular.

"Only You and I, Love," is being sung in the West by Mary Hawes. The Peerless Publishing Company is in receipt of many letters praising this successful song.

Leon and Bertie Allen are using "I'm Next to You," a clever novelty song, published by the Buffalo Music Company, of Kansas City, Mo.

Brennen and Story's latest illustrated song, "When I Was a Barefoot Boy," is soon to appear and will attract those loving a pleasing melody. The slides for this song are exceptionally fine.

Felix F. Feist proved himself a hero last week when he rescued Kathryn Reynolds from injury, as a huge automobile dashed up behind her. Mr. Feist escaped with slight injury and hurried from the scene. Two days later, however, Miss Reynolds discovered the identity of her rescuer and called at the Feist Building to offer her thanks. Mr. Feist is a brother to Leo Feist, publisher, at 134 West Thirty-seventh Street.

George J. Wetzel, of the Peerless Publishing Company, will have the pleasure of hearing his sacred song, "Festal Praise," sung in a number of churches during the holiday services.

"My Star of Zanzibar," by Dowling and Sutton, a South Sea Island song, is rapidly becoming popular.

Jack De Voe, with Adam's Minstrel company, is introducing "Under Southern Skies," published by the Vandersloot Music Company.

Gladys and Frances, in a novelty sister act, use Feist's songs exclusively.

Allen May, the well-known singer of illustrated songs, has added H. W. Petrie's "Where the Sunset Turns the Ocean's Blue to Gold" to his extensive repertoire.

S. R. Henry's march success, "The Colored Ragamuffins," is a frequent request number at the Grand Opera House, Philadelphia, where Sam T. Compton directs the orchestra.

The new rathskeller at the Atlantic Hotel, Norfolk, Va., reverberates nightly with the melody of Cole and Johnson Brothers' "Congo Love Song," which is sung by the diners amid the rattle of table hardware.

"In My Home in Old New England" and "Dear Little Arab of Timbuctoo" are meeting with favor throughout the country.

Fanny Fraenkel, with the Black Sheep company, is using successfully Mabel McKinley's "Anona."

Slafer's Orchestra, at the Park Theatre, Brooklyn, finds in De Koven's Red Feather selection a good number, judging by the appreciative plaudits of his audiences.

"Give Me Ma Fifteen Cents" is a new comic coon song by the composer of "Dat's De Way to Spell Chicken," which is rapidly forging to the front. It is now being sung by Monroe Silver, the well-known coon shouter; Mattie Woodward, and the Rena Club Minstrels.

"'Sadie Green,' the waltz song, is certainly making a hit with us; we are using it in three parts of our sketch," write the Colby Family to the Peerless Publishing Company.

A feature of Clark's New Royal Burlesquers is "I Ain't Got No Time," sung by the entire company as a grand finale.

The Academy Orchestra, at Buffalo, N. Y., under the direction of H. G. Duge, is sure to get a hearty response whenever it renders the selection from Rankon and Hadley's Nancy Brown.

Lottie Gilson is making her usual hit with "I Have Something to Say to You" and "Anona," Pastor's.

In addition to being a first-class actor, Eugene Ellsworth, who is appearing with Miss Burt in Domestic Pets, is a successful song writer. He has just completed a song entitled "For Many Years," published by M. Witmark and Sons. This production was inspired in a most peculiar manner. One day Mr. Ellsworth was reading a New York paper when his glance fell upon the following in the "personal" column: "Dear Neille—
For many years we've watched for your returning,
For many years we've prayed to see your face,
For many years, with longing and heart yearning,
We've hoped you'd come back home and take your place.
For many years your mother has been lonely,
I've tried to cheer her up and dry her tears,
Won't you please come back? We love you, and you only,
Oh, we've waited now for many years.
—DADDY."

Taking these lines, Mr. Ellsworth has produced what competent critics declare is destined to become a popular song.

MUSIC PUBLISHERS.

MASTER JOSEPH SANTLEY.

There are few theatregoers of to-day who do not know Master Joseph Santley, the greatest boy actor of the present day. He comes from a theatrical family and has had the best of training. Many boys have had the same advantages, but few have taken advantage of the opportunity or were not capable of reaching the top notch at such an early age.

Master Santley has appeared in New York City; in fact, nearly all of the cities of any importance in the United States, and the press and public in all cities alike have been unanimous in his praise. At present he is appearing in "From Rags to Riches," a play which has been "turning 'em away" at every performance, and Master Santley is the feature.

Recently he introduced Feist and Barron's splendid waltz song, "**She's the Pride and the Pet of the Lane,**" with telling effect. So great has his success been with this song that the press has devoted considerable space in describing the clever song and the artistic manner in which he renders it. It's the same old story—a **clever song** in the hands of a **clever artist is sure to bring results.**

"**She's the Pride and the Pet of the Lane**" is bright, catchy, with a rollicking chorus that never fails to please any audience; consequently, Master Santley is happy over the success of this song.

Leo Feist, publisher of this song, is emphatic in his statement that "**She's the Pride and the Pet of the Lane**" will become more popular than any song of its character ever published.

Send for a copy and see if you won't agree with him.

Feist Building, 134 West 37th Street. Orchestrations, any key, always ready.

In answering these advertisements please mention THE MIRROR.

CUES.

Isabelle Evesson, on Thanksgiving Day, in Utica, during the performance of In the Palace of the King, extinguished a blaze on the stage that might have proved serious.

Eugene Cowles, as the pedler in the second act of Babette, at the Broadway, Christmas night, unpacked a bundle of trinkets and toys and presented them to the chorus girls amid great laughter and applause.

James E. Sullivan has been engaged to succeed Thomas Q. Seabrooke in The Red Feather.

Beatrice Irwin fainted in the last act of The Admirable Crichton last Thursday night at the Lyceum Theatre. Her indisposition was not serious, however.

Grace Kimball and W. J. Ferguson have been added to James K. Hackett's The Secret of Punchinello company, in which W. H. Thompson will have one of the principal parts.

A new play, with an old title, Richard Brinsley Sheridan, by Gladys Unger, will be produced in Boston Jan. 4. Arthur Bouchier will do it in England; William Faversham here.

Fritzi Scheff omitted the matinee on Christmas of Babette at the Broadway Theatre, and has decided to omit the New Year's Day matinee.

Arthur Byron will be Mary Mannering's leading man in Harriet's Honeymoon when she comes to the Garrick, Jan. 4.

Eleanor Robson's Merely Mary Ann company has been strengthened for the engagement at the Garden Theatre by the addition of Kate Pattison Selten, Margaret Fuller, Marguerite St. John, Julia Dean and Herbert Carr.

Maurice Drew will be a member of Edward Harrigan's company at the St. Louis Fair.

Bluebelle Van Wormer will star next season in a new opera which is being written especially for her, under the management of F. W. Meiser.

The Columbia Theatre, in Boston, passed from the Shubert Brothers under the control of Stair and Wilbur last Wednesday. They will make a popular-price house of it.

Dorothy Vernon of Haddon Hall will go to the Lyric from the New York Theatre Jan. 4.

Kate Blancke has become a member of the Dalley Stock company at St. John, N. B., and Emily Curtis has joined The Gay Mr. Goldstein company, under the same management.

George C. Tyler received many Christmas presents from the Liebler and Company stars. Each player sent the manager something suggested by the piece in which he or she is appearing. From Eleanor Robson, of the Merely Mary Ann company, came a box of gloves. Madge Carr Cook, who is appearing in Mrs. Wiggs of the Cabbage Patch, sent a large papier maché cabbage filled with cigars. Ezra Kendall, of Vinegar Buyer fame, sent a small vinegar jug filled with—well, With. Kyrle Bellew, as Raffles, sent a watch charm, in the shape of a small gold dark lantern, with a jewel for a bullseye. E. J. Morgan, from The Eternal City, sent a bronze reproduction of the wolf suckling the future founders of Rome. James O'Neill, in the midst of The Adventures of Gerard, sent a jeweled sabre, to be worn as a scarf pin. Another scarf pin was from Otis Skinner, modeled after the whip used by Petruchio in The Taming of the Shrew, and Ada Rehan sent the late Augustin Daly's prompt book for The School for Scandal. It is needless to say that Mr. Tyler reciprocated.

MATTERS OF FACT.

C. Garvin Gilmaine, pictures of whom are published in THE MIRROR this week, is open to offers.

On Thanksgiving Day Mamie El More, one of the stars of A Devil's Lane company, suffered a severe attack of tonsilitis. She did not give up her stage work, however, hoping to brave it through. But the strain on her throat proved too great and her physician forbade her continuing, as she was in great danger of losing her voice. This necessitated laying off the company for several days, when the tour will be resumed, and all dates not properly canceled will be filled according to contract, the manager reports.

The famous Yates Hotel, of Syracuse, N. Y., has changed from the American plan to the European plan entirely, making a rate of $1.50 and upwards for its rooms, with the privilege (to the dramatic profession only) of two persons occupying the same room, without charge for the second person. This is a concession to the dramatic profession seldom made by hotels of this high standard, and shows the regard of its management for dramatic patronage.

Charles A. Morgan, who is now in his second season with the Sherlock Holmes company, rested the week before Christmas at St. Augustine, Fla.

MUSIC PUBLISHERS.

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CORRESPONDENCE

(Continued from page 6.)

Room 15 pleased fair house. Howard Kyle in Rosemary 16; well received by small house. The Silver Slipper 17; largest house of season. Le Roy Stock co. 21-26.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): The Silver Slipper Dec. 13, 14; fair business; good performance. Louis James and Frederick Warde 15; large house pleased. A Chinese Honeymoon 19; large houses; well pleased. In Old Kentucky 20; good business. Georgia Minstrels 23. The Fatal Wedding 25. The Burgomaster 26, 27.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): The Convict's Daughter Dec. 14 seemed to please fair audience. Thelma 16; fair business. Warde and James presented Julius Cæsar and Alexander the Great 18 to large business. In Old Kentucky 19 seemed to please good business. Blanche Walsh 15.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): Frederick Warde and Louis James in Alexander the Great Dec. 16; best staged production here this season. A Chinese Honeymoon 21. Georgia Minstrels 24. In Old Kentucky 25. The Fatal Wedding 26.

WACO.—THE AUDITORIUM (Jake Garfinkle, mgr.): Elks' Minstrels Dec. 15, 16; big event of the season. In Old Kentucky 17 pleased large house. Peck's Bad Boy 22. A Chinese Honeymoon 24. Louis James and Frederick Warde in Alexander the Great 25.

BEAUMONT.—KYLE THEATRE (E. M. Weiss, mgr.): Louis James and Frederick Warde in Alexander the Great Dec. 14; strong co.; fair house. The Silver Slipper 15; fair performance; packed house. Chinese Honeymoon 18. In Old Kentucky 21. The Burgomaster 23. Black Patti Troubadours 26.

HILLSBORO.—LEVY OPERA HOUSE (Morgan and Bounds, mgrs.): St. Louis Dramatic co. Dec. 14 in A Woman's Love; fair house; very poor performance. The Convict's Daughter 17; good house; fair performance. Billy Kersand's Minstrels 19; fair performance; light house.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Gus H. Peters, mgr.): A Railroad King Dec. 31. William H. West's Minstrels 11. Man to Man 14. Reaping the Harvest 16. Who, What, When Minstrels 23. Two Married Men 25. Spotless Town 27.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Helen Grantley in In the Palace of the King Dec. 14; small though highly pleased audience. Thelma 18; very small audience. Paul Gilmore 19; small business.

CLEBURNE.—BROWN'S OPERA HOUSE (John C. and W. O. Brown, owners; John C. Brown, mgr.): Peck's Bad Boy Dec. 14; co. good; attendance capacity. Helen Grantley 17 pleased fair audience. In Louisiana 23. The Little Homestead 25.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Billy Kersand's Minstrels Dec. 17; topheavy house; fairly satisfactory. Helen Grantley in In the Palace of the King 18; fine business; performance excellent.

WAXAHACHIE.—OPERA HOUSE (J. M. Cunby, mgr.): Peck's Bad Boy Dec. 17 to S. R. O.; performance fair. In Louisiana 22. The Merchant of Venice 23.

DENISON.—OPERA HOUSE (M. L. Eppstein, mgr.): Helen Grantley in In the Palace of the King Dec. 15 to S. R. O. The Smart Set 16; good house. The Little Homestead 17.

BELTON.—GRAND OPERA HOUSE (J. H. Head, mgr.): The Convict's Daughter Dec. 15; good co.; poor business. Peck's Bad Boy 24. Irwin-French co. 25, 26.

MARSHALL.—OPERA HOUSE (Livingston and Dohmer, mgrs.): Howard Kyle in Rosemary Dec. 14; fair business; good co. Thelma 18; good business. Albert Taylor Stock co. 21-26.

BONHAM.—OPERA HOUSE (V. Stiger, mgr.): The Smart Set Dec. 15; topheavy house; good co. Helen Grantley 17 to S. R. O.; pleased; receipts $340.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, mgr.): The Convict's Daughter Dec. 16; fair co. and business. St. Louis Dramatic co. in A Woman's Love 18; poor co. and business.

ABILENE.—LYCEUM THEATRE (W. Saunderson, mgr.): Uncle Josh Spruceby Dec. 17; packed house; pleased.

CLARKSVILLE.—TRILLING OPERA HOUSE (C. O. Gaines, mgr.): Billy Kersand's Minstrels Dec. 16; topheavy house; fair performance.

NACOGDOCHES.—OPERA HOUSE (J. C. Wolsfer, mgr.): The Merchant of Venice Dec. 17; excellent co. (receipts, $102).

MEXIA.—OPERA HOUSE (I. H. Kamsler, mgr.): Peck's Bad Boy Dec. 19; topheavy house; very poor co. W. B. Patton 29.

PARIS.—PETERSON THEATRE (W. E. Knight, mgr.): In the Palace of the King Dec. 25.

UTAH.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Over Niagara Falls Dec. 14; fine co.; good business Major Hendershot and Son 21. Marie Wainwright 26. Fisher and Carroll in That's All 31. Ten Nights in a Bar Room 7. Yon Yonson 21.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): A Trip to Chinatown Dec. 14; business fair. Richard Carvel 18, 19; co. good; business fair.——GRAND THEATRE (Jones and Hammer, mgrs.): Rose Melville in Sis Hopkins 14-16 pleased capacity. Mickey Finn 17-19; business good.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Aubrey Boucicault in Captain Charley Dec. 10; fair business. The Rivals 11; good business. Along the Kennebec 25. George Hall 29. Miss New York, Jr., 1. A Runaway Wife 5. Vogel's Minstrels 9.

FAIR HAVEN. — POWELL OPERA HOUSE (John Powell, mgr.): Along the Kennebec Dec. 31. Miss New York, Jr., 4.——KNIGHT OPERA HOUSE (W. J. Metcalf, mgr.): Opened 11 with Mary Emerson; good performance to fair house.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Dark.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee; Charles W. Rex, mgr.): Grace George in Pretty Peggy Dec. 16, 17; excellent performances to fair business. Dark 18-23. Kelcey and Shannon 1. Rose Coghlan 2. Iris 5, 6. Alphonse and Gaston 7. The Earl of Pawtucket 8, 9.——BIJOU THEATRE (Jake Wells, mgr.; Charles I. McKee, bus. mgr.): Across the Pacific 14-19; pleasing large business. Ross and Fenton Combination 21-26.

NORFOLK. — ACADEMY OF MUSIC (Corbin Shields, mgr.): At Cozy Corners Dec. 17, 18; business and performance fair. Howe's Moving Pictures 22; business poor. When Knighthood Was in Flower 25. David Harum 26. George Fawcett in Othello 28.——THE GRANBY (Otto Wells, mgr.): Ross and Fenton Vaudeville co. 21-26; performances and business excellent. Across the Pacific 28-2.

NEWPORT NEWS. — ACADEMY OF MUSIC (Harry Bernstein, mgr.): Lizzie Evans in At Cozy Corners Dec. 17 to fair returns. Howe's Moving Pictures 21; good entertainment; attendance fair. George Fawcette in Othello 25. Eleanor Robson 28 canceled. Rose Coghlan 31. What Happened to Beaumont 1 (local).

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Grace George in Pretty Peggy Dec. 18 pleased good house. Rose Coghlan 4. Alphonse and Gaston 6.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, mgrs.): Lovers' Lane Dec. 17 to fair business; good performance. A Hot Old Time 29. Rose Coghlan 30.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): A Royal Slave Dec. 30. Flight of the Prince 8.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Ben Hur Dec. 14-16; crowded houses.——AUDITORIUM (Harry C. Hayward, mgr.): Queen Esther 17 (local); good performance. The Mikado 18, 19 (local); well presented to large attendance.

WALLA WALLA.—NEW WALLA WALLA THEATRE Hielig and McCabe, lessees; R. J. Nixon, mgr.): Hunting for a Wife Dec. 17 canceled.

WEST VIRGINIA.

PARKERSBURG.—CAMDEN THEATRE (Epstein Brothers, mgrs.): 'Way Down East Dec. 25. The Earl of Pawtucket 1. Quincy Adams Sawyer 2 (return).——AUDITORIUM THEATRE (W. E. Kemery, mgr.): A Little Outcast 16; fair. Howard-Dorset co. 25-2.——ITEM: On Jan. 1 Leon J. Epstein and Albert Epstein, the present managers of the Camden Theatre, will step down and out, and W. E. Kemery, the present manager of the Auditorium Theatre, will assume the management of both theatres.

HUNTINGTON.—THEATRE (M. E. Rice, mgr.): Rose Coghlan in The Greatest Thing in the World Dec. 16; excellent co.; fair business. Porter White's Faust 19 satisfied fair business. Van Dyke and Eaton co. 21-26 opened in Under Sealed Orders to good business. Other plays: Across the Desert, Camille, Faust, Carmen, A Lion's Heart, Over the Hills to the Poor House, and The Three Musketeers. Quincy Adams Sawyer 1. The Earl of Pawtucket 2. Mrs. Wiggs of the Cabbage Patch 4. A Gentleman of France 20. The Orphan's Prayer 21. Herrmann 23.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): 'Way Down East Dec. 19; fair business. The Earl of Pawtucket 25. Archie Boyd 1. Mrs. Wiggins of the Cabbage Patch 8, 9.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Child Slaves of New York 17-19; good business. Chester De Vonde Stock co. 21-26 in Beneath the Tiger's Claw, The Fatal Kiss, Doomed, and A Drop of Poison to S. R. O. The Factory Girl 28-30. The Telephone Girl 31-2.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Lovers' Lane Dec. 19; fair business; good performance. Princeton College Glee Club 24. A Royal Slave 25. Van Dyke and Eaton co. 28-3. Charles Hansford 4. Mrs. Wiggins of the Cabbage Patch 5.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): Miss Bob White Dec. 16 to S. R. O.; pleased. Young Tobe Hoxie 5. A Gentleman of France 11. For Her Children's Sake 14. The Crisis 25.

CLARKSBURG.—TRADERS OPERA HOUSE (R. A. Farland, mgr.): Rose Coghlan in The Greatest Thing in the World Dec. 15; excellent performance; to very poor house. Miss Bob White 17; fair performance; to S. R. O. Tobe Hoxie 1.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): The Minister's Daughters Dec. 18 canceled. Durno, magician, 24. The Blanck Thorn 31.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Gorton's Minstrels Dec. 22 to packed house; performance below average.

BLUEFIELD.—ELKS OPERA HOUSE (W. H. Laud, mgr.): Honolulu Belles Dec. 22 (local); performance very poor; small crowd.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, mgr.): A Royal Slave Dec. 22 pleased small house. Harkness and Fox 28.

WISCONSIN.

GREEN BAY.—THEATRE: Human Hearts Dec. 16; good business and co. Pennsylvania 20; large house pleased. Marks Comedy co. 21-27. A Devil's Auction 28. Mary Shaw 30 canceled. The Little Christian 31.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Reuben in New York Dec. 14; house crowded; audience pleased. Colonial Moving Picture co. 20; good house. A Devil's Auction 25. Mr. and Mrs. Herbert L. Flint 27.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Walker Whiteside in We Are King Dec. 18; large audience; co. very satisfactory. Slaves of the Mine 25. At Valley Forge 27. The Little Christian 29.

RACINE.—THEATRE (C. J. Felker, mgr.): Tim Murphy in The Man from Missouri Dec. 17; good co.; attendance light. The Burglar 20; very good co. and business. The Devil's Auction 24. The Little Christian 25. Davidson Stock co. 29-4.

WAUPACA.—CITY OPERA HOUSE (R. J. Havenor, mgr.): Up and Down Dec. 21; good co.; small house.——ITEM: Mr. Walter will be manager of the City Opera House after 1. R. J. Havenor having resigned.

NEILLSVILLE.—GRAND OPERA HOUSE (J. W. Hommel, mgr.): Slaves of the Mines Dec. 29. A Break for Liberty 4. Down and Up 16. Down Mobile Feb. 29. Shylock March 3. Trousdale Minstrels 22.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Reuben in New York Dec. 17 pleased topheavy house. Human Hearts 19 pleased fair business. A Millionaire Tramp 25. Tim Murphy 29.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Belle Gold Dec. 27. The Slaves of the Mine 2. The Little Christian 7. Virginia Drew Prescott 9. Coon Hollow 13.

LA CROSSE.—THEATRE (J. Straa, mgr.): Tim Murphy in The Man from Missouri Dec. 18; fair house. The Storks 21 pleased large house. The Silver Slipper 10.

APPLETON.—THEATRE (J. A. Hawes, mgr.): Walker Whiteside Dec. 17 pleased. Colonial Moving Pictures 22 to fair business. Devil's Auction 26. The Christian 30.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): The Governor's Son Dec. 20; full house; performance fine.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Down and Up Dec. 17; small house well pleased.. Reuben in New York 29.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): Slaves of the Mine Dec. 19; co. good; small house. Too Rich to Marry 29.

NEENAH.—THEATRE (Jack Hoeffler, mgr.): Slaves of the Mine Dec. 23.

WYOMING.

LARAMIE.—NEW GRAND (William Marquardt, mgr.): Over Niagara Falls Dec. 17; good co. to fair business.——OPERA HOUSE (H. E. Root, mgr.): One Night in June 22.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): Over Niagara Falls Dec. 16; excellent co.; good house. A Stranger in London 13. Hello, Bill 18. A Trip to Chinatown 25.

CANADA.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): Olympia Opera co. 14-16 in Said Pasha, Fra Diavolo, and Olivette; mediocre performances to poor houses. The Head Waiters 17; passable performance to small business. Olympia Opera co. 18-20 in Chimes of Normandy, La Mascotte, and The Pearl of Pekin. Florence Roberts 24, 25, in The Frisky Mrs. Johnson and The Unwelcome Mrs. Hatch. Peggy Thrift 28. Musical Club, University of Washington, 29.——PEOPLE'S THEATRE (Carl Berch, mgr.): Maloney's Wedding 14-19 pleased large audiences. The Count of Monte Cristo 21-26.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Joseph Murphy in Kerry Gow and Shaun Rue 14-16; good business. The Burglar 17-19; poor co.; fair business. Terry from Kerry 21-26 opened to good house. His Last Dollar 25, 26. Gentleman by Day, Burglar by Night. 28-30. The County Fair 31-2.

BRANTFORD, ONT. — STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Summer's Stock co. Dec. 14-19 in Rip Van Winkle, True Irish Hearts, Resurrection, La Belle Marie, Pawn Ticket 210, and A Wife's Honor; good performances; fair houses. Brantford Amateur Minstrels 25. Marks Brothers 28-2.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): This house has no Christmas attraction owing to The Princess of Kensington co. closing some time ago. Dark Dec. 21-26. A Country Girl 28, 29.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Dark 21-23. A Ragged Hero 25, 26. J. H. DUBE.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Gibney Stock co. Dec. 14-19 to good business. Plays: The New Charity Ball, Woman's Power, The Shadow Detective, Down in Maine, The Prince of Liars, and In the Land of the Czar. Wesleyan Concert co. 25. Royal Hungarian Orchestra 1.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): The W. S. Harkins co. closed a successful two weeks' engagement Dec. 19 in Under the Gaslight. W. R. Dalley Stock co. will open a Winter season 25 in The Fatal Wedding. The Middleman will follow.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): The Mikado (local) Dec. 16, 17 to large business. Aborn Opera co. in The Fortune Teller 19; best attraction of the year; to large business. Marks Brothers 21-26. Joseph, Jr., and William W. Jefferson in The Rivals 28.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): The Fortune Teller Dec. 18 pleased good business. The Ireland Brothers 1. Sweet Clover 4.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): Dark 14-19. Gibney Stock co. 21-26.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): The Fortune Teller Dec. 25. Sweet Clover 26. Joseph Murphy in Kerry Gow 28. The Jeffersons in The Rivals 29.——LONDON OPERA HOUSE (Alex Harvey, mgr.): Pauline 21-26 (hypnotist); fair business. Gibney Stock co. (return) 28-2.

GUELPH, ONT.—ROYAL OPERA HOUSE (G. L. Higgins, mgr.): When the Bell Tolls Dec. 15 to fair business. The Fortune Teller 21 to S. R. O. Sweet Clover 26. Rip Van Winkle 29.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Eagan, mgr.): Marks Brothers Dec. 14-19; good houses. The Fortune Teller 22 to S. R. O.; excellent performance. Rip Van Winkle 29.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): Joseph Jefferson, Jr., and William Jefferson in The Rivals Dec. 25. The Country Girl 30. Sweet Clover 1. For Her Children's Sake 7.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, booking agents): Dark.

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